

L.A.M.S. LEAD CHARGE TO NEW MUSIC WEST • PAGE 16

VUE  
WEEKLY

# PRIDE ISN'T ON PARADE

THE CHANGING FACE OF THE GAY COMMUNITY

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PAYING FOR PLAY  
IS RADIO PAYOLA  
MAKING A COMEBACK?  
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THE EVAPORATORS  
MAKING ROCK 'N' ROLL  
FUN AGAIN  
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## Feature • 6

No, we're not in the '50s, but pay-for-play—a totally legal form of payola—is taking hold at radio stations in the United States. Will paid airplay take root in Canada? Is pay-for-play ethical? Why are record companies spending big bucks on the concept? We take a look at the issue in a special full-page feature, interviewing record execs and radio programmers to find out just who's responsible for the songs you hear on the airwaves.

## In the Box • 11

The slow-skating, aging Dallas Stars have managed to slow down the tempo of their Western Conference Semifinal against the Oil—and that's turned the series in their favor. And in a week of playoff fever, our *In the Box* scribes ask the obvious question that's burning hockey fans across the country: just what does Steve Armitage put in his hair?

## Music • 16

They're Edmonton's oldest and most-respected punk act. They're the L.A.M.S., and they hope to create a stir when they take on Vancouver's New Music West. And even though they're punk rock, they're anything but straight-edge...

## Visual Arts • 24

Wilfred Kozub is best known as a musician. But the artwork he did for his own CDs has led him to a new career: as a full-fledged artist. Kozub's new show displays his versatility—not only does he paint, he uses other media as well.

## Film • 27

*He Got Game* is filmmaker Spike Lee's greatest achievement to date—so says reviewer Russell Mulvey. The movie stars NBA star Ray Allen and mega-hunk Denzel Washington, and explores fatherhood and the effect big-money sports have on society.

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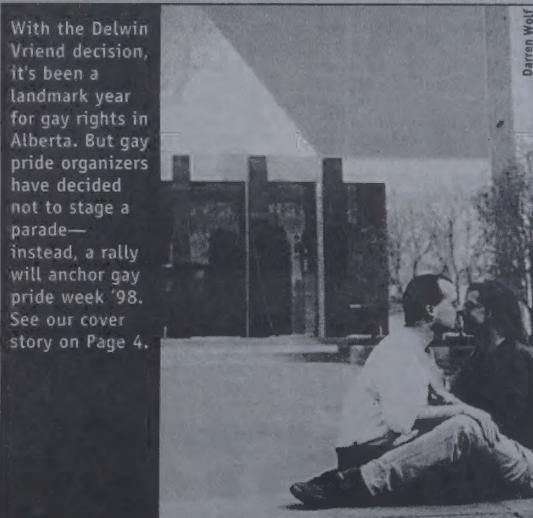
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What would you do if you only had weeks to live? The new big-budget thriller, *Deep Impact*, asks this question, as the people of Earth have to face imminent disaster thanks to an incoming asteroid. See Page 28 for more.

With the Delwin Vriend decision, it's been a landmark year for gay rights in Alberta. But gay pride organizers have decided not to stage a parade—instead, a rally will anchor gay pride week '98. See our cover story on Page 4.

Darren Wold



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# A celebration of gay community

## Pride organizers choose not to parade

By DAVID GOBEIL TAYLOR

Edmonton is a very different place for gay men and women than it was during last year's gay pride celebrations. The Delwin Vriend decision was handed down by the Supreme Court, forcing the Alberta government to read protection from discrimination due to sexual orientation into its laws. There was a terrific backlash against the decision by conservative and religious groups, and many people who would have preferred to ignore the issue had to choose sides. The Klein government eventually had to distance itself from the vehement anti-gay rhetoric by choosing not to invoke the notwithstanding clause.

It is interesting—and purely coincidental—that the first gay pride celebration in the new Alberta will not centre around a parade. A parade in other years might be seen as a curiosity; so soon after the Vriend decision, it might be seen as confrontational. The majority of the public is neither gay nor anti-gay, but when forced to choose, come down on the side of gays by supporting human rights. The sight of thousands of gays marching down the street—a significant number of them in drag or G-

strings—might be the last image gays want to give to their reluctant supporters.

But the decision not to have a parade wasn't made for political reasons. "We just couldn't afford it," says Fred Dicker, one of the gay pride organizers. "Last year we had a parade; since then the city has adopted a policy that any parade has to pay for barricades, pylons and security. Even a four-block parade would have cost us \$3,000; it was just unfeasible."

So the organizers are going for a rally instead—or, as they are calling it, a "pride celebration."

"The City is a little leery of the term 'rally,'" says Dicker. "It's not a political rally; we're just getting together to celebrate our pride. If that makes a political statement—well, then that's their problem."

## A GALA event

The rally will take place Saturday, May 16 in Churchill Square and its ranks will be swelled by a host of visitors to the city—the participants of the Canadian GALA Chorus Festival '98. About 500 members of 16 gay and lesbian choirs from across Canada will be participating in the festival, which runs from May 15-18. In fact, the dates of the gay pride celebrations were changed from their usual time at the end of June expressly to

coincide with the festival.

The festival opens on Friday with a "multimedia extravaganza" at the Winspear Centre, featuring the Festival's host choir, Edmonton Vocal Minority, as well as dancer Brian Webb, visual artist Peter Field and musicians Heather Bishop and David Sereda. The various participating choirs will perform at the Winspear on Saturday and Sunday, and the festival will conclude with a mass concert May 18 at City Hall, with openly-gay British Columbia MP Svend Robinson as guest speaker.

"The festival is the biggest Les-Bi-Gay event in Edmonton's history," says organizer and EVM conductor David Garber. "The rest of society tends to think of gays as the images they see in pride parades; but this is a festival of music. How can you hate someone who's creating music? This festival is a very positive step to erase the ghosts of the recent past."

A shadow was cast over this year's pride celebrations by Mayor Bill Smith's continuing refusal to declare an official city-recognized gay pride day (his predecessor, Jan Reimer, made the declaration three years in a row).

Murray Billett, president of Gay and Lesbian Awareness, dismisses Smith's reticence. "What do you expect from an older, Catholic, Irish man?" he says.

There was some talk, especially from openly-gay Coun. Michael Phair, that Smith might be taken to court for violating the Supreme Court decision by his refusal, but the matter was dropped.

"We don't want to embarrass the City or the mayor," says Billett. "He does a good job of embarrassing himself. His response was wrong; discrimination is wrong and people already understand that."

"We're going to watch and work with the government. We're taking the high road."

## But there is City support

Garber says that while the city hasn't embraced gay pride, it

has certainly leaned its support to the GALA festival. "Parks and Recreation, the Edmonton Police Service, Edmonton Tourism, they've all been behind us. Edmonton Transit donated passes to all of the out-of-town participants. They'll also receive a letter of welcome from the mayor and Councilor Phair.

"This is an important first step. Regardless of which days the City declares official, it was very gracious to recognize this event."

The gay pride celebrations continue after the GALA festival with a town hall meeting May 20. The subject of the meeting is "What do we do now?", i.e. after the Vriend decision. It is hoped that a consensus will be reached as to the direction and tactics the community will use in the new, polarized Alberta.

The celebrations end with a huge day of events on Saturday, May 23 at the Arts Barns in Old Strathcona. It begins with an afternoon family picnic sponsored by PFLAG (Parents and Friends of Lesbians and Gays), followed by the awarding of Pride Awards at 8 p.m. The awards were decided upon by an eight-member committee; among the awards are the Michael Phair Award and the Maureen Irwin Award, for outstanding long-term community service by a man and a woman, respectively.

The celebrations conclude with a dance at 10 p.m., co-sponsored by the Gay and Lesbian Community Centre of Edmonton and Womanspace.

## A sense of community

The gay pride celebrations may be more low-key this year, but they are meant to foster a sense of community among lesbians and gays—a noble and ambitious effort. The media tend to write of "the gay community" as if it were a uniform group of people with similar opinions and goals, but nothing could be further from the truth. Lesbians and gays are of different genders, classes and experiences, precariously held together by the single thing they have in common: their sexual orientation.

A sense of community may very well be what is most needed in the new Alberta, one in which people have been forced to have an opinion on homosexuality. The issue can't be ignored any more—it's in the law and too much public debate has gone on.

Garber, for one, is glad he's participating in this time of upheaval in Edmonton rather than elsewhere in Alberta.

"I've always been fond of this city," he says. "It's an island of common sense and reason in a province that leans to the right. I guess leaning to the right isn't the opposite of reason, but you know what I mean."

Billett is glad the Vriend decision shook up the province.

"It made people confront reality," he says. "It made families talk about homosexuality at the dinner table for the first time ever. It made people confront discrimination and intolerance. Nothing but good can result from that."

# Puss n' Boots

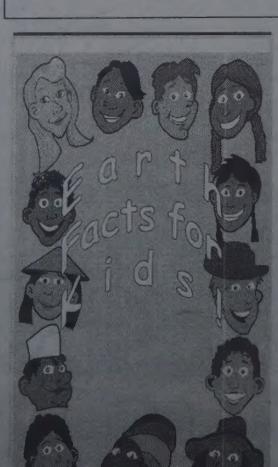
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# VUE news



by Steven Sandor

A look back at the week that was...

## Former Liberal leader bids farewell to Legislature

Former Liberal leader Grant Mitchell, who led his party to yet another election loss in '97, said goodbye to the Legislature this past week.

Mitchell resigned his seat in the Edmonton McClung riding. Mitchell was first elected in 1986 and became the Liberal leader in November, 1994 after a controversial phone-vote win over challenger Sine Chadi. A series of technical foul-ups in the province's first-ever phone-vote cast a shadow of doubt over both Mitchell and the Grits. They never recovered—and after '93's impressive election showing under Laurence Decore, the Liberals could not improve their fortunes with Mitchell at the helm.

Mitchell will be remembered for steering the party to the left; the Ottawa-born leader inherited a party that was deeply divided among Decore disciples—those who supported the initiative to make brutal cutbacks to balance the books—and faux-Left social democrats who knew they couldn't get elected carrying ND colors. Mitchell trumpeted social-cause issues, changing the strategy from Decore's credibility at the helm.

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Under the interim leadership of former whip Bettie Hewes, the Liberals gathered steam. But the Opposition soon became a comedy of errors after Mitchell took over—and Liberal MLA Julius Yankowsky defected to the Tories.

Now, the torch has been passed to former Tory Nancy MacBeth. Her job is to lead the Grits from the ashes.

"I leave public life with many wonderful memories, a great sense of accomplishment and with some sadness," said Mitchell. "I will miss this remarkable experience and the many people I have worked so closely with, particularly this caucus."

Mitchell said he will support MacBeth's bid to take the seat in his old riding.

Mitchell already has a new job lined up with Wood Gundy Private Client Investments.

"I'm not saying goodbye to anyone because I'm not disappearing," said Mitchell. "I will remain active in the Alberta Liberal Party, this time in a new role—as a volunteer. I really want to be there the night the Alberta Liberal Party forms the government of Alberta."

### Comforting thought: India's got the bomb

Here's another factoid that'll help keep you up at night. India is now ready to sign the Comprehensive Test Ban Treaty after it tested a nuclear bomb below the Rajasthan desert.

Prime Minister Atal Bihari Vaj-



payee says his nation has asserted the fact that it is now a nuclear power and can sign the agreement. He thinks the fact that India's got the bomb could go a long way to speeding up the disarmament process.

He just may be right. Because what right-thinking nation would want to see nuclear warheads in the hands of an unstable, Third-World government like India? India's actions received an almost unanimous condemnation from governments across the globe, including the nuclear-capable Chinese.

India has never been a stable nation. It has deep religious divisions. The Sikh-dominated Punjab region has petitioned to separate. After India received independence from Great Britain, Pakistan was formed as a homeland for the Muslim population, cast out of the Hindu-controlled south. India and Pakistan are still bitter rivals—and the announcement of India's successful nuclear test has spurred the Pakistani government to speed up its own nuclear-arms plan. Great.

India hopes that being a nuclear power will give it a voice at the disarmament table. Instead, it may further destabilize a region that already has deep divisions.

### Pay raises rile NDs

Alberta's New Democrats are up in arms over a Tory pay increase.

ND leader Pam Barrett is incensed with a series of pay hikes

which could see Deputy Ministers receive 60 per cent more in their pay packets. Deputy Ministers' wages will jump to \$125,000 from \$75,700. The Deputy Ministers will also get a chance to make 20 per cent more in "Performance bonuses."

Performance bonuses in government? Who decides if a Deputy Minister deserves a bonus? The electorate?

Barrett said the Tories have created a double-standard: while civil servants have seen their pay dwindle thanks to government cutbacks, the up-and-ups get a raise.

"After presiding over almost a decade of deep cuts in front-line personnel, the privileged and well-connected senior bureaucrats are rewarded with pay hikes completely out of proportion to those received by all other public-sector workers," Barrett said.

"The huge pay hikes for senior officials is a microcosm of what is happening today in society," she continued. "While average workers—whether they work for the government or companies like Fletcher's—see their incomes and living standards stagnate or decline, the already-comfortable get even more comfortable."

Barrett wants the Tories to review the pay hikes.

### Old bar gets second chance

St. Albert's Bruin Inn, one of the oldest establishments in the province, may not meet the wrecking ball, after all.

**VUE POINT**  
by LESLEY PRIMEAU

### Do we need new CanCon regulations?

I'M AS CANADIAN as the next person. My patriotism is unquestioned (at least I think so), but there is an area of so-called protectionism that even I'm beginning to chafe at. Guess what it is—you'll have a tough time, because most Canadians don't know and don't care about it: CanCon.

Let me measure you, nothing about CanCon is going to change the shape of your day or make life the least bit better, easier or richer. CanCon affects the music radio industry and, to tell you the truth, I have no idea if it affects talk radio at all.

Here's the deal. Once upon a time, some powers that be decided to give Canadian recording artists a boost, and a decree went out that henceforth 30 per cent of all music played on radio would be Canadian content. How, you may ask, did they determine what is CanCon? The music industry came up with this little MAPL symbol: music, artist, production, lyrics. Two out of the four had to be Canadian. So if Corey Hart sang a song he wrote, bingo—he was CanCon. If he sang a song someone else wrote, but it was produced in Canada, then it was Canadian, but if he sang a song he didn't write or wasn't produced here, then it didn't count.

So all music played in Canada was carefully scrutinized to determine which counted as Canadian, and those pieces were awarded more play. Most stations had a pile of CanCon and worked by a simple method—two hits, one CanCon—and the Mighty Sword of Wrath Canada came swooping down if they missed. And believe me, they checked.

### CanCon no longer necessary

This system may have been a boon for Canadian talent at one point, when our music industry was in a fledgling state, but I don't think it did much to encourage Canadian artists—and many times stations played a song not because it was good, but because it was Canadian. And let me tell you, there was some seriously crappy CanCon, and many DJs went bananas listening to too much Anne Murray, Trooper and Edward Bear.

And then came the great kerfuffles—a number of Canadians were no longer considered Canadian. The CanCon gods, with more time and money than common sense decided that Bryan Adams, David Foster and even Anne Murray didn't meet Canadian content definitions.

But the Canadian music industry has blossomed, not because of CanCon but because we have some great talent. And now we compete fairly internationally and with great success. But those in Ottawa clearly still have too much time and too much of my money, because now instead of leveling the playing field or going with the status quo, they've decided to increase the amount of CanCon music that FM stations have to play. Why? Well, that would be the million-dollar question.

And let me assure you, for oldie stations and certain specialty stations these new regulations could mean big trouble—and for what purpose? Oldie stations are not promoting Canadian music. They provide memories. Other FM stations want good Canadian talent. Why promote crap when Canadian artists themselves want to earn deserved respect? As usual, Ottawa nobubs need a reason to exist. They must have decided that child poverty has been eradicated.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



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# This song is being brought to you by...

"Pay-for-play"  
revives the spectre  
of payola

By STEVEN SANDOR

Alan Freed was rock 'n roll's first martyr. The DJ who coined the phrase "rock 'n' roll" to describe the black R&B music he played for a predominantly white Cleveland audience in the early '50s was ruined in 1959 - after he was charged with 26 counts of "commercial bribery."

Commercial bribery? That's payola - taking money from a record producer in exchange for guaranteed airtime.

Freed died in '65, ostracised from the rock 'n' roll world he was such an instrumental part of creating. But if Freed had lived in the late '90s, his taking of payola probably wouldn't be considered a big deal. That's because radio programmers throughout North America are calling it "pay-for-play" - and the idea of having record companies pay stations to play their artists' music is gathering steam.

According to the May 14 issue of *Rolling Stone*, Interscope Records (whose roster includes Nine Inch Nails and Marilyn Manson) paid KUFO FM in Portland, Ore. \$3,000 to play "Counterfeit," the new single from Limp Bizkit, 50 times over a five-week period. KUFO took the money.

And it's all perfectly legal. Now, it's easy to see why record producers felt the need to pay off Freed. He hosted a national radio show in an era when there were few stations and TV didn't have as big a reach as it does now. "Mr. Rock 'N' Roll" had a national audience, and there were precious few other outlets to hear rock 'n' roll music. But today, there's a plethora of stations running the gamut of formats. Why would a record company need to use "pay-for-play" in the '90s?

## Trying to beat SoundScan

The answer is simple. The computerization of the charts. Before 1991, *Billboard* - the planet's most influential chart-maker, relied on write-in ballots from stores and radio stations to determine the chart. Through this system, the charts were fixed. That's why Public Enemy and Metallica (because their music was too controversial for mainstream America) never made it big on the charts, despite the fact execs in the know knew they were the most popular acts of the generation. Metallica's ...And Justice For All, released in '88, smashed the industry's week-of-release sales record, yet it never broke the Top 10. The math just doesn't work out - because mainstream hit-radio programmers didn't want to add hard metal to their playlists.

In 1991, *Billboard* made a breakthrough. It introduced SoundScan, a bar-code-reading system which would be installed at stores throughout America.

When a record was bought, it would register on the *Billboard* motherboard. The charts were, for the first time, an accurate representation of America's tastes (and, yes, Metallica did get a number-one record).

By using pay-for-play, Interscope is hoping that the song can create enough of a stir in a local market to create a blip of sales on SoundScan. And *Billboard* can do a thing about it.

"It seems labels began to look for a way to beat the system the day we made the conversion in 1991," Geoff Mayfield, *Billboard*'s director of charts, told *Rolling Stone*. And *Billboard* can do nothing but treat those Limp Bizkit spins as legitimate airplay.

"If a listener hears a song in its entirety, that's what matters - not how it got there," Mayfield said.

## First Marilyn Manson, now this

Interscope is not new to controversy. The label used to be distributed by the Time/Warner chain until a public furore broke out about Interscope's roster. Large American pressure groups, such as Tipper Gore's PMRC, objected to many of the records the label released - including a slew of foul-mouthed hip-hop acts and whipping-boy of choice Marilyn Manson. The MCA group, which is now known in Canada as Universal, took over the distribution duties once Warner decided to cast Interscope adrift. After all, Time/Warner went through a public relations nightmare after it released Body Count's "Copkiller" in '92.

It's easy for record companies to get around payola legislation. All they have to do is buy a four- or five-minute commercial spot and then run the song of their choosing as an "ad."

"It's a hell of an idea," says Kirk Elliott, the program director at Edmonton's EZ Rock. "Absolutely, this will eventually happen in Canada. In the States, I'm already hearing that they [record labels] are paying for some back spins... It seems that eventually whatever happens in the United States is going to come up here."

Elliott attended a recent radio execs conference and had the chance to hear KUFO's station manager defend his reasons for accepting Interscope's money.

"The show was coming up, they said they couldn't play the single anymore - that it was dying," says Elliott. "So the record company said 'OK, we'll buy the time. We'll pay you for so many spins.'

In order to avoid getting slapped with payola accusations, KUFO made sure that every time the song ran, it was accompanied by a "This song brought to you by..." announcement. That made the song an ad - and completely exempt from the laws.

Elliott doesn't think a radio station's integrity is compromised if it accepts pay-for-play. And he says that he wouldn't toss any record execs out of his

office if they came in willing to cut him a cheque in return for airplay.

"The way it goes is that if we don't want to play it, you can't buy the time. We won't sell you the time. Of course, we're not going to play a country song because that's not our format. That would compromise our integrity. It's not like every song we play is paid for. If they, a record company, came to me with pay-for-play, I don't think I'd throw them out of my office. I would throw them out if they wanted me to play hard rock or country, because that's not what this station is about."

"The people in Portland say that some months they get paid to spin two songs, sometimes there's none. That's not a huge chunk of the playlist."

## Not at Power 92... or the Bear

But Elliott's fellow Edmonton radio programmers don't share his enthusiasm for pay-to-play.

"This will not happen at my radio station," says Power 92's James Stuart. "I certainly can't speak for others in this city, but this is something we would not even give a thought to. Absolutely not."

"There are different rules for radio play between Canada and the United States. Very different rules," says Greg Diamond of 100.3 The Bear. "In the U.S., records are promoted more by the independent labels. In Canada, they're promoted by the distribution labels [Sony, WEA, Universal, PolyGram, etc.]. I won't say 'never,' because never is a very long time, but in the foreseeable future I'd say it would be very doubtful that pay-for-play would take place in this country."

"And if it did come to Canada, it would never happen at this station. Our job is to look after the interests of our listeners. That's been our number-one job since day one. By allowing our listener base to grow, that's how we can go out and sell advertising."

Ironically, Interscope's former distributor, Warner, says that it is firmly against pay-for-play. The same holds true at Sony Music. The two biggest distributors on the planet do not want to get involved in a spending battle with each other - the record industry has been in a downturn since the mid-'90s - promotional budgets have already been stretched. In a time of recession, pay-for-play couldn't have come at a worse time.

"We are definitely not for that," says Sony Edmonton rep Enza Fata. "We think that it is payola, but they have found some loophole by treating it as a paid commercial. There's nothing wrong with radio selling advertising, but this practice falls into the realm of the music playlist."

"I don't think it will get support in Canada," says Randy Stark, Warner Music Canada's vice-president of marketing and promotions. "The label already supports radio by buying advertising. When a record starts to happen, we buy time with a re-

tailer. What most people don't realize is that when a record store advertises on a radio station, it's the record company that pays for it."

While Stark doesn't see pay-for-play fever gripping Canada, he notes that Capitol Nashville has already embraced the concept, and both Atlantic Records (which Warner distributes in Canada) and DreamWorks in the United States are considering the idea.

## Radio killed the indie star

For independent labels, who are continually frustrated by major-market radio's refusal to play their artists, pay-for-play may actually be a viable option. After all, most new artists start off on indie labels and have to rely on word-of-mouth or touring so they can earn a fan base. Pay-for-play could give them chances to be exposed.

"This whole KUFO issue should be telling people that as it is, commercial radio is obviously ineffective," says David Freeman of Beggars Banquet Canada. "When producers and managers are forced to find other avenues - such as pay-for-play - to expose new music to audiences, this is a signal that there's something very wrong with radio in this country."

"Pay-for-play could work extremely well if you have a song that's an obvious fit with a radio station's format, but you simply aren't getting anywhere with the music director or the program director of that station. I don't know if a label like ours would have the budget to do that very often, but at least you know it's there as an option. The reason this is being bandied about is indicative of the fact commercial radio just doesn't get it."

But Freeman doesn't think pay-for-play can exist in Canada like it does in the United States.

"For FM radio, the CRTC severely regulates the amount of commercials stations are allowed to run per hour. I think the CRTC would be very displeased if a station went and took money to play a record without running it past them, first."

Pay-for-play hasn't arrived in Canada yet, but the issue has made a splash in the trade magazines and is being debated across the continent. But if the lure of bucks is too much for station programmers to resist, listeners will soon have reason to wonder why that certain song made it on the radio.

**inter** **Vue**  
WEEKLY

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<http://vue.ab.ca>

# Life doesn't end at thirty

**The Widows**  
explores life as a senior

By LAURA OLLERENSHAW

Suzette Mayr's second novel, *The Widows*, examines what many seniors fear the most: to be pushed aside because of their age. Exploring the lives of three women from Germany now living in Canada, this novel (unlike Margaret Laurence's *The Stone Angel*) comforts me as I age and grow older by helping me realize that no matter what age I am, I will always have a purpose. Hannelore, Clotilde and Friedl are role models because they will not let themselves be forgotten, will not be pushed aside and will not be discouraged by a society that does not always value age for its wisdom and insight.

*The Widows* takes us from Germany to Niagara Falls to Edmonton, using altered memories and quotations from history books about Anna Edson Taylor's infamous journey over the Falls to enhance the already magical story.

## Forget me not

A huge part of the novel describes the life of Taylor—or, as she is more commonly known now, The Queen of the Mist. The importance of her journey over the Falls becomes apparent in the history clips and in the story itself. Anna's age at the time of her 1901 barrel ride was 63, which was even more controversial then than it would be now. Anna was ultimately saying to the world, "I may be 63, but I am not old—do not forget me!"

Mayr mixes the history of the Queen of the Mist with the stories of Hannelore, Clotilde and Friedl, exploring their professional, personal and sexual lives. One of the women's hardest challenges is to accept the fact that things have drastically changed

since their youth. As one of the women remembers, "The woman confronting the man was not how courting was done when she was a girl, only the girls with loose morals chased so blatantly after the men, but she remembered that she was no longer a girl, she had to be forward because all the men had lost their spines, their resolve... She suspected pollutants in the air were responsible for this race of spineless men."

**More fun than a barrel of sixty-year-olds**

## books

### REVIEWS

Suzette Mayr • *The Widows* • New West Press • 248 pp. • \$16.95

Although the three women are faced with a world that no longer finds them useful or important, Hannelore decides to show that they deserve more than a Life-line pendant: "A pendant for around Frau Schnadelhuber's [Friedl's] neck in case she fell and knocked herself out. Press a button and the ambulance men come running." Stealing her lover's state-of-the-art barrel, Hannelore convinces her sister and Friedl to attempt to go over the Niagara Falls.

Accepting the fact that they are still vital parts of life in a changed world becomes one of the most intriguing journeys in the novel. The other journey is, of course, over the Falls—which finally helps them, along with the world, realize that they are still important individuals.

The descriptions of aging bodies is so effective that one could believe Mayr, 31, to be 63 herself. In her description of Hannelore, "She saw old age wedged between the teeth, old age was what she always pulled from her head when she tried to tidy her hair quickly, alarming coils of white hair, the growing pink of her scalp." This image is powerful because it demonstrates Hannelore's reluctance to go alongside the inevitability of the aging process.

In *The Widows*, Hannelore, Clotilde and Friedl show us that despite their age—and maybe even because of it—they can "do what Annie Taylor in 1901 refused to do": live.



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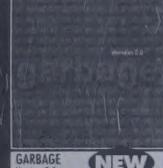
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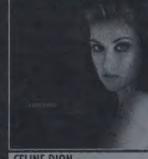
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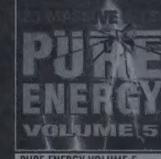
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Why Bill Gates Is Richer Than You [www.swiss.ai.mit.edu/phig/humor/bill-gates.html](http://www.swiss.ai.mit.edu/phig/humor/bill-gates.html) A collection of jokes about the guy everybody loves to hate.

## • Film •

The Vertigo Pages [www.geocities.com/Hollywood/8417/vertigo.html](http://www.geocities.com/Hollywood/8417/vertigo.html) A site devoted to the movie many consider Alfred Hitchcock's finest—if not the finest movie ever made.

The Roger Ebert Page [www.suntimes.com/ebert/ebert.html](http://www.suntimes.com/ebert/ebert.html) A searchable database of Ebert reviews, feature articles, his list of great movies and links. Two thumbs up!

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## • Games •

Blade Runner [www.westwood.com/games/bladerunner](http://www.westwood.com/games/bladerunner) Music and slideshows from the CD-ROM game about one for the most enduring sci-fi films of all time.

Acrophobia [www.bezter.com/acro](http://www.bezter.com/acro) From the creators of You Don't Know Jack, an online game room based on acronyms.

The South Park Playground [southpark.comedycentral.com/southpark/playgrounds](http://southpark.comedycentral.com/southpark/playgrounds) Online Java games like Slider, South Park Stack Up and Cartman (an updated Pacman).

## • Health •

Fitness Online [www.fitnessonline.com](http://www.fitnessonline.com) Probably the most complete source of fitness information on the Web.

Weather-Health Link [www.inforamp.net/~eeyore](http://www.inforamp.net/~eeyore) The Canadian Medical Meteorology Network's site exploring the link between health and the weather.

New England Journal of Medicine On-Line [www.nejm.org](http://www.nejm.org) The Web site of one of the world's most prestigious medical journals.

Mental Health Infosource [www.mhsOURCE.com](http://www.mhsOURCE.com) Mental health information for both professionals and laypeople.

# HOME PAGE

# Surfing the Weird Wide Web

...Dummies author offers Internet tour of the wacky

By DAVID GOBEIL TAYLOR

In a few short years, the World Wide Web has grown at an incredible rate, quickly becoming one of the most widespread and easy-to-access sources of information in the world. You can download the complete works of Shakespeare, read back issues of *The New York Times*, take a tour of the Louvre or catch up on the latest in nuclear physics online, without even leaving your chair.

But the Web is the ultimate democracy—anyone can have a Web page about anything and, thanks to free online communities such as Geocities ([www.geocities.com](http://www.geocities.com)), they don't even necessarily have to pay for it. So one can find a plethora of sites on subjects ranging from the merely useless (*The How to Use Nose Drops Page*, [www.pharm.su.oz.au/pwmirror/pwz/patient/pharmwebpatient6.html](http://www.pharm.su.oz.au/pwmirror/pwz/patient/pharmwebpatient6.html)) to the truly bizarre.

It is the latter kind of Web site that *The Weird Wide Web* is devoted to. Published by IDG Books Worldwide (of the ...for Dummies series fame), the book dives deep into the Web, giving examples of the strangest material available online. Authors David Pogue (*Macs for Dummies, Hard Drive*) and Erfert Fenton (*The Macintosh Font Book, Art of Darkness: The After Dark Companion*) use an engaging, humorous style to describe more than 150 of the Web's most esoteric sites.

## From aliens to Mentos

The book is divided into thematically-related chapters, covering sites about food, pop culture, relaxation, voyeurism, the paranormal, animals, science and death. They describe sites such as Virtual Bubble Wrap ([www.mackerel.com/bubble.html](http://www.mackerel.com/bubble.html)), the Internet UFO Project ([www.iufog.org](http://www.iufog.org)), The

Studmuffins of Science ([www.studmuffins.com](http://www.studmuffins.com)) and even the Mentos corporate home page, ([www.mentos.com](http://www.mentos.com)) (you know, the Eurocandy with those annoying commercials—surprisingly enough, the company has a sense of humor about its own product).

## A starting point

No book on weird Web sites would be complete without a mention of Six Degrees of Kevin Bacon, the game where you try to find a link between movie actors to Kevin Bacon. I used the automated Oracle of Bacon at Virginia ([www.cs.virginia.edu/~bct7m/bacon.html](http://www.cs.virginia.edu/~bct7m/bacon.html)) to discover that I am three degrees from Kevin Bacon: I was an extra in a TV movie, *Degree of Guilt*, which starred Daphne Zuniga, who was in *Spaceballs* with John Candy—who was in *Planes, Trains and Automobiles* with Bacon.

Most of these sites have been covered in Internet magazines such as *Yaboo! Life* or *The Web Magazine*, for which you pay far less and get a whole lot more URLs. Sure, the descriptions are shorter, but that's the point—surfers just need a starting point. The Web is all about self-empowerment; it's a little backwards to rely on the old-fashioned medium of a book instead of doing the surfing yourself. The Web is set up with a variety of search engines, all designed to give the surfer what he or she is looking for; you don't need a book to do the searching for you.

All in all, *The Weird Wide Web* will probably be successful as a gift book. Parents, friends and relatives who know little Johnny surfs the Web but don't know much about it themselves can rely on a safe, entertaining book like this one come Christmas or birthday time. Johnny will probably check out a few of the sites in the book, but quickly tire of it, preferring to do the surfing himself. V

## internet REVUE

Erfert Fenton & David Pogue • *The Weird Wide Web* • IDG Books Worldwide • 131 pp. • Price as marked

# Pool game right on cue

By RICHARD PETERSON

THE VR SPORTS line of games, from Interplay, is made up of some of the most realistic and impressive sport simulations in the gaming world. Recently, I had the pleasure of playing the best pool simulator on the market; *Virtual Pool 2*. Interplay is so confident of the quality of this 3D pool simulator that guarantees it will improve your actual pool skills, or your money back. After playing this game, I doubt VR had to return a single dime.

The graphics are stunning and convincingly convey the physical mechanics of a pool table: friction, speed, English, angles of impact, etc. The player has total control over both the angle of the shot and the angle at which (s)he views the table. This gives the player the freedom of

visual inspection that one has in a real pool hall.

A variety of games (nine in total), adjustable table characteristics, 128 computer opponents and the option of network play insures that this is one game you won't grow tired of in a hurry.

**CANE BREAK**  
Virtual Pool 2 contains not only a great pool simulator, but there are 30 instructional video clips by Mike Sigel and over 50 trick-shot video clips by Lou Butera included in the package. All of the video segments are very well shot and run quite smoothly. Not only do they look good, but I found these video clips to be very instructive. After each shot is demonstrated, the player can select the "try shot" option and practice over and over.

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## HUMOR

**All hail Canada's #1 mom**

**Mrs. Sparkle reveals her secret to success**

By JARON SUMMERS

**M**others are selfless treasures and it is wonderful that we honor them.

I visited the nation's most famous mother, Mrs. Sparkle, to find out what made her so selfless. Mrs. Sparkle was 87 last week. She is the proud mother of 14 children, 132 grandchildren, 94 great-grandchildren and one great-great grandchild.

I found Mrs. Sparkle in her living room in Pleasant City, Alta. There was the slight scent of lavender in the room as the dear woman prepared tea for me.

"Mrs. Sparkle," I said. "What a miracle you have accomplished—24 offspring."

"Two hundred and forty-two," she said, her green eyes twinkling with mischief. "And I still enjoy life. You single, son?" She patted the inside of my thigh and winked at me.

"You must be a very nurturing human being," I said, pushing her hand away. "Is that what makes you so selfless?"

**They'll call 911**

"You got me. The kids come along and you look after them. When I was younger, you could neglect a child a little. You do that now, someone will call 911."

"I'm sure you never neglected any of your children," I said. "After all, you couldn't have become the nation's most honored mother if you weren't a wonderful homemaker. What is behind your selflessness? Genes?"

"No. Jeans are not sexy. What I've found works best is a tight skirt and an angora sweater. Soft

and inviting. Jeans don't turn men on—unless you're a model like they have in those Guess ads."

"You like skirts and tight sweaters?" I asked the 87-year-old mother.

"How do you think I managed to bag six husbands? Every one except Sam died in the sack..."

She got a wistful look in her eyes as she adjusted her Order of Canada medal.

"But as the nation's most decorated mother, you must have a selfless secret for keeping a family together..."

"No secret to it," she said. "After the first child, you just keep boinking. As long as a gal looks after her husband, he'll hang around until he wears out. The problem is, my men just wore out too fast. But they enjoyed the process. The more they enjoyed it, the bigger the family got. And being a healthy gal, I was ready to, uh, tango, anywhere... and you're damn cute. Would you like to take a Jacuzzi?"

"Thank you," I said. "That's very flattering but..."

She ripped off my belt and somehow got her hand into my shorts. I gave her a shot of pepper spray that knocked her down, but the nation's most-honored mother was no quitter.

She got up from the floor and smiled. "Where are you going? The Viagra should just be kicking in now. Your tea. I boiled some Viagra in it, now come back here, babe!"

She threw me down on the floor as the door opened and about a dozen of her grandchildren arrived to visit.

"Grandma," said one of the kids. "What firm breasts you have."

As Mrs. Sparkle began a lecture about the joys of silicon implants to her family, I managed to slip away, still puzzled about what drove her to be so selfless.

I couldn't figure it out. Perhaps no one ever will.

**mother's day**

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Grant MacEwan  
Community College

# Tank Girl meets Gasoline Boy

By J ALLEYNE

Here's more proof that 70's stylin' is stayin' alive. Tank tops and halter tops are popping up everywhere now that sunny days are back. This strappy tank has got a great retro style. It oozes "roller disco." Its best detail is the great clashing piping in red and cream against a chocolate knit base. It's an easy-wear top for a casual time this summer. Available at Avenue Clothing Company for \$26.

It's spring time for the guys. This jacket is perfect for a cool spring evening or to dress up a T-shirt and jeans. The jacket is a cool mint green in a '50s gas pump jockey style. The lines are clean, simple and masculine, but the funky color and retro details keep it fresh. By KIK, available at Glam Slam for \$99.

## fashion

**Photography:** j. alleyne photography  
**• Models:** Sarah and Clinton • **Makeup:** Amy Schindel



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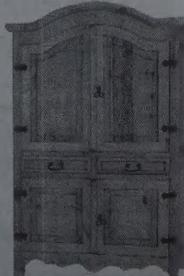
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This week, Vue press-box fixtures John Turner and Steven Sandor were both fined \$1,000 for maiming a fellow human being with a pointed stick. Neither will have to serve any time for the crime. The sound you bear is the pair laughing all the way to the bank.

### Topic: Tempo changes

**Steve:** After being dominated in Game 2 and the first period of Game 3, the Stars made some radical changes to their game and had success against a fast, more-skilled Oilers squad. First, Stars coach Ken Hitchcock upped Mike Modano's ice time, realizing that he has to have his marquee player out there as much as possible. Modano hit the post in the second period. Second, Dallas stopped playing hard shoot-ins. Originally, they wanted to test Curtis Joseph and his poor puck-handling skills, but it didn't work. Edmonton's faster skaters beat the Dallas forwards to the puck every time and were able to get it out of the zone and create transition offence. So, in the second period, Dallas changed the strategy and started lofting their shoot-ins to the corner, allowing their bigger skaters time to penetrate the zone and force the Oilers defencemen to make the play. Dallas succeeded in slowing down the tempo and turned the match-up into a game of grinding, not skill. Hitchcock said he doesn't like to play that way, but injuries to two and three scorers Joe Nieuwendyk and Jere Lehtinen have forced him to play close to the belt. "We've been playing like this ever since the third game after the Olympic break," Hitch said. "If we're going to win on the road against Edmonton, we'll have to win 1-0 or 2-0... this is going to be a long, drawn-out battle."

**John:** It makes for some boring



Thursday (away)  
Dallas 3, OHL 1•  
Saturday (away) Oil  
2, Dallas 0 • Monday  
(home) Dallas 1, OHL  
0, OT • Dallas leads  
Western Conference  
Semifinal 2-1

### Topic: Janne's goof

**Steve:** Janne Niinimaa has been the Oil's best defenceman in the playoffs—until a Game 3 brain freeze. Niinimaa made bad passes in his own zone twice in the same shift. After the first giveaway, Cujo bailed him out. But Niinimaa got the puck back and fired a bad pass from behind the net instead of going up the boards. Benoit Hogue picked it off and scored the OT winner. Why did Niinimaa make the mistakes? Because he was dog tired. When a player's tired, he is more susceptible to dumb mistakes. Is Niinimaa ready for the amount of ice time he's been getting? He looked pretty bagged on more than one occasion in the game. But as long as Roman Hamerlik continues to go pretty much AWOL on the powerplay (which Oilers' coach Ron Low admitted was abysmal), Niinimaa is going to have to pick up the slack.

**John:** I felt bad for Niinimaa. He's only 22 years old and he's been logging an awful lot of ice time. You'd expect him to make a mistake sooner or later, but that was just bad timing. Will it affect him for next game? I certainly think it will, but I expect him to respond in a positive manner. Look for a big effort from Niinimaa and the entire Oilers club in the next game. It's do or die for them—I mean, sure they'll still be in the series if they lost the next game but it would be too much to ask for a team to come back from a 3-

hockey but give the Stars credit for hanging in after the first period of Game 3 and adjusting. If the Oilers would have had any breaks at all in the first period, they would have been up by two or three goals and the game would have been over. I thought the two teams looked pretty even in the third and overtime periods and the game could have gone either way with Edmonton hitting a crossbar before Dallas scored the winner. The result of the game was disappointing, but it wasn't a crushing loss and I expect to see the Oilers bounce back next game. This series is far from over.

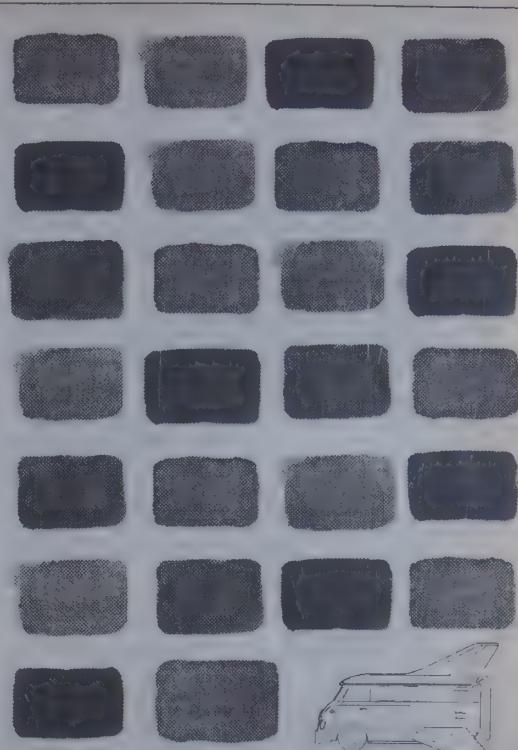
### Topic: Steve Armitage's Hair

**Steve:** John and I have been kicking around this idea for a while, who has the neatest hair in the NHL? Is it CBC host Steve Armitage, with his oily "slick" look? Or is it Kerry Fraser with the hair-sprayed coif? I think Armitage's hairdo has become one of the most-recognized in Canada—at least Western Canada. I think that Fraser should be interviewed by Armitage, because both of these guys can get two minutes for looking so good. Actually, all I was looking for was a cheap segue into taking a shot at the aging Dallas roster. In the pre-game warm-up, I noticed that at least half of the thirtysomething Stars were going bald. The only Star with hockey hair is Derian Hatcher. Being interviewed by Armitage must make them envious.

**John:** The wet head is dead... think again. Steve Armitage is bringing the slick look back. You'd have to be very conscious about running your hand through your hair with all that Bryl-Cream in there. That microphone might just slide outta your hands at the wrong time, eh Steve? Fraser's hair might serve a practical purpose, though. I wonder how much damage a puck would do to that skull of his with that layer of lacquer he has on there for protection. I wonder how well Hatcher gets along with the other guys on the team. Not many of them have the boyish good looks and the long-flowing locks of a Mark Messier.

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MUSIC

## Singin' the blues for a good cause

Festival could be in the offing... to help SIRENS

By CAM HAYDEN

Periodically, the call goes out from people wondering why Edmonton can't support some kind of a blues festival, myself included.

A couple of things happened last week that first had me asking the question and, secondly, maybe finding an answer. Just 275 km to the south of us, a blues festival is underway. It's being held at the Kaos Jazz and Blues Bistro in Calgary—and has featured Tim Williams, Big Dave MacLean, Dutch Mason and a host of others. Seven nights a week for three weeks, the blues and nothin' but the blues, with lots of variety and

excellent musical acts.

I had a short meeting with Frank Klemen and Leonard Gauthier from an organization called S.I.R.E.N.S (Support for Individuals at Risk in Everyone's Neighbourhood Society). They have been, and continue to put on blues shows in order to raise money for their group. A one-page handout they gave

me describes the nuts and bolts of the non-profit society incorporated last summer. The basic premise is to raise funds to assist young people in obtaining a healthy lifestyle by providing opportunities for recreational, social and cultural interaction. Of course, this costs money. The organization has decided the way they want to raise that money is by putting on blues shows.

Lionel Rault has headlined a couple of the shows, held at the Old Timers' Cabin on 99 St., and he had cautious optimism about the group and its direction.

As he told me: "The raising of funds for the cause is their primary focus, but the quality of the work going into putting on the two shows I have been part of has been very good—and anything that has the side effect of raising blues consciousness is also good thing."

The next show is slated for June 27 at the Old Timers' Cabin, followed by a gig at Red's

Nov. 5. The good news: the SIRENS organizers are very seriously talking about a two-day blues festival next May. Here's hoping.

If you can't wait till next May, there are some decent blues acts playing town over the next couple of weeks. After putting on a great show with Phillip Walker last month, the City Media Club continues to add a little more blues to the mix at the comfortable, downstairs venue on 103 St.

Martin Simpson, who most people see as a folk guitarist, is also a great interpreter of acoustic blues—and no doubt at his show coming up on the 22nd we'll hear some of that. The following night, Ellen McIlwaine hits the stage for her electric take on blues/rock. Amos Garrett is in town at the Sidetrack Café on the 22nd and 23rd, and, as mentioned earlier, Portland-based guitarist Robbie Laws is at the Commercial all next week.

It may not be a blues festival per se, but I think there will be something for every type of blues fan over the next two weeks. It'll just take a little work to get it all in.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m.-midnight and Alberta Morning weekdays from 6-9 a.m. on the CKUA Radio Network, 580 AM and 94.9 FM.

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# MUSIC notes

By GARY McGOWAN

In the spirit of free trade and hands-across-the-border and all that, Edmonton Symphony Orchestra's Lighter Classics Series features *American Classics* Thursday night. Under the baton of Grzegorz Nowak, the orchestra will tie into an evening of American composers. Contemporary works from Barber and Bahr will be set against standards by Leonard Bernstein, Aaron Copland and favorite George Gershwin. The latter's "Rhapsody in Blue" will be performed by the ESO with the night's special guest, pianist Michael Kim. Don't forget to bring your passport.



The City Media Club features a decidedly more electric bill Friday night than the room has hosted in many months. The all-too-quiet Capt. Nemo will headline that evening. If the band hasn't been seen recently on any local stages, it's obviously been busy refining its marketing hype.

Notice of the show arrived with one of the best bits of gig hype to pass by Music Notes in many a moon. To wit ... "Imagine the Minutemen meet Tito Puente at a Berlin Cabaret in the 1920s and start a surfband." How could you possibly resist a billing like that? Nemo has been making a few stabs at finishing work on its next CD. Hopefully, it'll complete things and the as-yet-untitled disc will be available soon. Also of note on the show is the opening act Paul Oss has apparently deep-sixed The Next Big Thing and will be appearing with a new backing band Friday night at the City Media Club.



Within the heart of every manager lurks a single thought. If only (s)he had some of the magic tal-

ent dust sprinkled on his/her client, they'd be just as big a star and it would be a damn sight better organized along the way! Points then for Blue Locutus manager Shannon Pahara. She's putting aside the spreadsheet this weekend and living that dream. In years past, Pahara has done a fair number of spoken-word performances. Beginning Friday night (and continuing on Saturday), she'll step onstage in front of a group called Reign to perform selections of her writing and poetry while the band (which includes Hookman guys Jeff Page and Joe Bird) lay down some very experimental jazz and hip-hop sounds behind her. All of this will take place at a new venue on Whyte Avenue called Paperboys. You'll find the event (named Edgybeat) at 9965-82 Ave. The actual show will take place in the back of the facility. Booking guy Sam Gilbert is calling this a "chair performance." That means he wants you to bring your own chair to the show, set it up in the club's backyard and prepare yourself for some sonic experimentation. May the ghost of Alan Ginsberg smile down upon them.



The Las Vegas Crypt Keepers have, by dint of hard work, turned themselves into that most coveted of music business commodities; a "buzz" band. LVCK's reputation has grown to the point where the band picked up a couple of prized opening slots for the Headstones (at the band's shows in Ft. McMurray and the Shaw Conference Centre). They've also been enjoying an increasingly busy tour schedule (Saskatoon and Jasper have been recent stops). The Crypt Keepers have also landed themselves showcase slots at the month-end New Music West Festival in Vancouver and the upcoming All Indie Weekend that's slated for Calgary during the Alberta Recording Industries Association Awards Weekend June 5-7. If you haven't caught the buzz yet, you can see the Las Vegas Crypt Keepers at New City Likwid Lounge on Saturday night with opening act Handsome Devils.



Also popping up in the "by dint of hard work" file this week is Sherwood Park's Hyperpsyche. The Parkites are just back from a swing through Ontario that saw them open shows for Wide Mouth Mason (following the latter's own opening work for the Rolling Stones in Montreal and Toronto). Hyperpsyche also played a showcase gig at Toronto's famed Horseshoe Tavern. The band was scouted by one of the senior agents in the Agency Group (one of Canada's biggest booking companies) who then agreed to start acting on the band's behalf. Expect these guys to be away from home a lot between now and Christmas as a result of that coup. Hyperpsyche's Saturday-night headlining show at the Rev may be one of your last opportunities to catch the band in Edmonton before the road fun begins.



Nanton, Alta., is famous for more than just its water. The small burg south of Calgary is also the birthplace of Clan Loree. Steve Loree has been an important part of Edmonton's contemporary music scene for a few years. Anne Loree is the woman who wrote Jann Arden's mega hit "Insensitive." And those two individuals don't exhaust the family talent pool. The uncle of both Anne and Steve is a gentleman named Lance Loree. He makes music and his band, Alien Rebels, will play the Sidetrack Café Saturday night. The roots-inflected Rebels play a wide range of vintage instruments in what they promise will be a performance you'll remember for its "attitude, skill and enthusiasm."



What do you do to work out? Weights? Cycling? Running? How about nine hours of dancing to high energy techno music? The Rev gives you a chance to push your cardiovascular system to the max on Sunday night. Starting at 9 p.m. that evening, the club has scheduled another in its series of raves. This event is headlined by Seattle spinner Donald Gladue. He rolls out some fine dance grooves, but is also a big believer in putting on a visual show for the floor. Expect lots of stunts out of Gladue besides his deft hands on the turntables. The rave also features a number of other out-of-town spinners like Isis and Celsius from Vancouver and Patrick Sojka and Tryptomene from Calgary. The event starts at 9 p.m. Sunday night and continues to 6 a.m. Monday morning.



Who is the Bert Neilson Band and why is it coming to Edmonton? The Thunder Bay, Ont. six-piece has honed their sound to the point where they felt they were ready for a cross-Canada tour in 1998. Their show at the Sidetrack Café Wednesday answers the "why" part of the question. The "who" part is a little more difficult to determine. It seems that no one in the band is actually named Bert Neilson. The mission statement of the band's inaugural Canadian tour is to find Bert Neilson, any Bert Neilson, and allow him to join the band if (and only if) he can contribute something to the band's Grateful Dead, Phish, Allman Brothers-influenced grooves. Is this you? Applications will be accepted and reviewed at the Sidetrack Wednesday night. Photo ID not necessarily required.

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## Gary McGowan's PROfiles

Name: Chris Stanton



**Notoriety:** Singer and guitarist with Hyperpsyche, a band that plays "bent pop" music.

**Next Gig:** Saturday, May 16th at the Rev (10030 - 102 St.).

**Something Nobody Knows About You:** This isn't my real hair color.

**Humbling Experience:** The band's first road gig. We drove seven hours to play a show in Lethbridge. We were the headliners and on the way down, we thought to ourselves that this was going to be sweet. The show was in a club called Shakers and when we start to play, there were maybe 10 people in the room. Nine of them were playing pool. The 10th guy was yelling "Blue Rodeo already done it" at us. That made us a little wiser to the ways of the road. If nobody's heard of you, don't expect to walk into a great gig.

**Favorite Color:** A deep wine red.

**Favorite Place:** The Lower Mainland in British Columbia.

**If You Didn't Live In Edmonton, Where Would You Rather Be?** London, England.

**Best Party:** A New Year's Eve party in my Grade 11 year. I was drinking like an amateur, i.e. whatever anybody gave me. I ended the evening under the pool table becoming, shall we say, intimately acquainted with an oven roaster.

**Pet Peeves:** Watching a show and being able to pick out exactly during which previous show you heard the same between-song banter.

## MUSIC

## When in doubt—improvise

Clayton and Jordan are mistresses of scat

By DAVID DICENZO

The ability to improvise is a useful tool for many artists; in the jazz genre, it is a veritable necessity. Two of the jazz world's masters at improvisation are Sheila Jordan and Jay Clayton. It has been a few years since the two ladies were in Edmonton, and jazz aficionados will be pleased to hear their unique stylings once again.

Clayton developed her brand of improv by cutting her teeth with greats like Miles Davis and John Coltrane.

"I started doing the standards, but I was around New York in the free jazz movement of the '60s," says Clayton. "It was just a natural progression for me; everyone has their own way to improvise."

The Seattle-based singer definitely does have her own way. She combines her vocals with digital electronic effects to produce a memorable kind of fusion jazz that is extremely innovative. The electronic elements enhance Clayton's voice in a multitude of manners, whether by delaying, sustaining or harmonizing the smooth vocals. This is certainly evident on her latest CD, *Circle Dancing*, a far-reaching release Clayton is excited about.

"*Circle Dancing* is a very versatile release," says Clayton. "I do the standards, and this particular release is quite representative of the work I have done. A lot of CDs take time to get out, but this one was less than a year so I feel it's fresh and ready to go."

Clayton and Jordan are stopping by the Yardbird Suite en route to the Jazz Vocal Workshop at the Banff Centre for the Arts (May 19-23). The two have played together on other occasions, and Clayton looks forward to the op-



Sheila Jordan ▶ Undelaying the jazz

portunity once again.

#### Sings like a sax

Jordan broke into the business back in the '40s and was inspired by the great Charlie Parker, her "musical guru." She sat in with Parker and many other musicians over the years, and has performed her spectacular craft all over the world. Jordan's style has been considered musically adventurous, as she utilizes her voice the way a saxophonist would play a horn: with powerfully smooth embellishments.

"Sheila has always been one of my inspirations," says Clayton. "The two of us are different in style but we have some very basic similar philosophies."

Jordan is always recognized

each year by the Down Beat International Critics Poll and is known for her emotional interpretation of ballads and excellent scat singing. Her style meshes well with that of Clayton as the two prepare for their third show together.

The trio behind the two ladies includes pianist Randy Halberstadt and Edmonton natives bassist Mike Lent and drummer Owen Howard. They have all worked together a number of times including a stint of many years at the Banff Centre.

The chance to play with other vocalists and musicians is something Clayton relishes as a jazz performer.

"It's just one of those things I like to do," she says. "People with different voices appeal to me and I really enjoy working with instrumentalists."

## Jazz City Festival announces lineup

Wynton Marsalis, Diana Krall among major attractions

By DAVID DICENZO

The 19th edition of the Jazz City Festival gets underway next month, and this summer's lineup is one of the best in recent memory. Jazz heavyweights from all over will make the trek to Edmonton, and organizers are pumped.

"It's very exciting this year," says Taras Ostashewsky of the Jazz City Festival Society. "There is more European representation than we have ever had this summer."

A twist for the 1998 version of the festival is the use of the new Winspear Centre, an immaculate venue perfect for hosting the likes of jazz gods and goddesses like Wynton Marsalis and Diana Krall.

"It's our first year at the Winspear Centre and something we

definitely hope to continue in the future," says Ostashewsky.

In addition to the larger stages, establishments all across the city will be hosting musicians. Some of those participating include Don Johnson's Under the Boardwalk, Il Portico, Iron Bridge and Windsor Bar & Grill.

There is also live jazz outdoors for the duration of the festival, which runs from June 19-28.

"There will be live music in Sir Winston Churchill Square from noon till 9 p.m. every day," says Ostashewsky.

Tickets for the Winspear events are available at the theatre's box office, while those for all other venues can be had at TicketMaster.

Call the Jazz Information Hotline at 433-3333.

Here are some of the daily headliners for the 1998 Jazz City Festival:

June 19: Diana Krall at the Winspear Centre

June 20: Lincoln Centre Jazz Orchestra under the direction of Wynton Marsalis at the Winspear Centre.

June 21: The Craft with special guest Lenny Pickett play the music of Tower of Power at the Westin Ballroom.

June 22: Ricky Dillard and the New Generation Chorale, a 40-voice gospel choir, at the Winspear Centre; William Breuker Kollektief at the Westin Marlborough Room.

June 23: Terrence Blanchard Sextet at the Westin Marlborough Room.

June 24: Philosopher Kings at the Westin Ballroom.

June 25: Colin James and his Little Big Band at the Winspear Centre.

June 26: Los Pleneros, a salsa band from Puerto Rico, at the Westin Ballroom.

June 27: Joe Henderson Quintet, John Scofield Quartet and Jeremy Davenport at the Winspear Centre; Room Full of Blues at the Westin Ballroom.

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## MUSIC

# Brant's music has a human touch

Edmonton songwriter flies solo for Blues on Whyte gig

By DAVID DICENZO

The people Al Brant encounters in day-to-day life usually make good songwriting material. This approach has served the local player well as he strives to capture a human element in his music, touching a chord in the listeners.

An original like "Mad Scientist" is a prime example of that. The song is about a man Brant knew who led a pretty troubled existence.

"The guy just looked like a mad scientist with the messy hair," said Brant. "I got to know him and I realized he was a pretty beat-up soul. He was into electronics and always talked about this death ray that he was working on. I guess I just like to write about things that move me."

Like all songwriters, Brant usually has plenty of material on the go but his energy these days is focused on Tacoy Ryde, a band he hooked up with six years ago. The local group will soon be celebrating its 30th anniversary and is in the studio recording its latest tracks.

"It's just great being with Tacoy Ryde," said Brant. "When you're playing with guys who have been together that long,

good shit happens. When the band is on, it's just one good take and it's there."

## Twice the strings for a full sound

Brant enhances the sound of the heavy inner-groove band with a trusty 12-string guitar, his musical weapon of choice. He has always played the instrument and likes the full sound it adds to the music.

"The 12-string is easier to play in some respects, you can hide those mistakes," joked Brant. "I'm just a rhythm player and I still have tons to learn. Playing with Tacoy Ryde has really helped."

The experience of being in the band has been fun for the artist. He still loves going the solo route because it gets him in touch with his music, but playing with a group has a special flavor all its own.

"When you're doing the solo thing it gets you really closer to your tunes, you work within your own dynamics" said Brant. "But you don't get that big rush playing solo that you get with a band. Especially with Tacoy Ryde, the experience is phenomenal."

Though Tacoy Ryde is at the forefront for the moment, Brant still has his own project, Al Brant & The Waterbirds, on the go. He formed the roots rock band back in 1995 with some dough he received from a FACTOR grant.

Waterbirds drummer Kelly Pikula will take the stage with

Brant at Blues on Whyte this weekend.

"I'm going to do about four or five tunes and then Kelly and John [Armstrong of Brass Monkey Productions] are gonna get up there with me," said Brant.

Brant is eagerly anticipating a return to Blues on Whyte, where he won the singer-songwriter competition a few years back.

**rock**

PREVIEW

Al Brant • Blues On Whyte • May 17

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# Punkers L.A.M.S. are the essence of hardcore

**Band gets set to attack New Music West**

By STEVEN SANDOR

The crowd is filing out of the Coliseum after the Oilers' heartbreaking 1-0 overtime loss to the Dallas Stars. Amongst them is Vince Heschel—all 6' 6" of him, with hair tossed on his head like a dirty mop. Heschel stands and watches intently as an ETS bus pulls out of the Coliseum terminal. Then, he's off like a shot, barking like a dog, chasing the bus down. As the coach settles at a stop sign, Heschel attacks, sinking his teeth into the front tire of the bus. He peers in a window and snarls at the passengers. As the bus pulls away, Heschel says goodbye by trying to sink his teeth in a rear tire.

You'll have to excuse Heschel for his antics. Unpredictability is in his nature—and anyone who has seen him play with his hardcore, hard-drinkin' threesome, the L.A.M.S., knows that Heschel will do just about anything to please a crowd. Now, Edmonton's most-established punk act is going to get the chance to impress music-industry types with a gig at the upcoming New Music West Festival at Vancouver. L.A.M.S. will be playing a Plaza of Nations bill which will feature, amongst others, Rocket From the Crypt

The band (Heschel, Chris Thompson and James Rachansky) hope the band can leave an impression—one which could lead to a distribution deal for the album the band is currently working on with engineer Elliott Christofoli.

## They could kick your ass, literally



When you meet the L.A.M.S., the first thing that'll strike you is how big these guys are. Most punk bands are staffed by guys who are obviously using the music

as an outlet to get back at the people who beat them up in high school. Their members are scrawny. But Rachansky and Heschel could call up the Eskimos and offer their services as linemen. Heschel has been known to threaten opposition benches when he goes to Oilers games, and would like nothing more than the chance to drop Claude Lemieux. Or Derian Hatcher.

The other thing you'll notice is that these guys aren't exactly kids. While most punk acts on the circuit are filled with suburban teenage kids looking for something to do, the guys in the L.A.M.S. are well into their 20s and have been in the scene for years.

"I've been playing in bands since '85," says Thompson. "I've been in a lot of punk bands—and all of them were bad, but fun nonetheless."

The band's hardcore approach



life that I might just get hit by a bus when I'm crossing the street. And if I do, I want to be hampered, no, *hamstered*."

## A line-up shuffle

Recording the new album has been a struggle for the act. First, the band lost its lead singer, so Rachansky, who wrote the bulk of the lyrics any ways, took over the vocal duties. But the line-up change cost the band precious time in the studio. With the working title, *There's No Life Like Lowlife*, the L.A.M.S. promise the new album will be harder-edged than anything the band has done before.

"We're much more focused at this stage," says Rachansky. "The direction is more in-your-face."

And a lot of the credit, the band feels, has to go to Christofoli. Anyone who's ever met Christofoli will tell you he's more than a little laid back and unorthodox about his production methods.

"I swear, he comes from Mars," laughs Thompson. "He mixes our sounds in space. He shits through his fingers. He spells everything out for us phonetically. He always makes sure James and I are *laaaakbed*. But he's super to work with, a twisted genius of engineering and co-producing."

Hopefully, the band will find a market for its work at New Music West. If not, the trio will probably be happy to give Vancouver a night it won't forget in the near future... or at least a few repair bills.

has earned it the respect of punk stalwarts like D.O.A. and SNFU.

"They remember when we were just little shits going to their shows," laughs Thompson. "Really, we just approach everything with a punk attitude. We're not looking for anyone to respect us, but if they do respect us, all the better."

And don't even think about confusing the L.A.M.S. with a straight-edge act. Liquor is certainly welcome in this band's backstage parties. Rye is the fuel which keeps the band going.

"We're definitely not straight-edge, but we did go to a lot of straight-edge shows," says Rachansky. "But the thing is, we were always getting drunk when we were listening to straight-edge music. I guess the music got through to us, but the message didn't quite get through."

"People who know us know our pro-drinking lyrics," returns Thompson. "But my attitude is life's like a Lotto line-up. If you want to be straight-edge, that's what you should do—if that's what makes you happy. But I look at

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SCOTT MATHEWS (John Hatt, Roseanne Cash, Barbra Streisand, Bonnie Raitt, Ry Cooder)  
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What does it really mean to be an "independent" artist or label in this country? Get the story on the independent scene in Canada

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KIM BINGHAM - Artist (Mudgirl)  
DALE PENNER - Producer  
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DAY - Kneaded Records, Toronto ON

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- US A&R
- HOW TO GET IT ON THE RADIO
- MANAGERS & AGENTS
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# Beautiful Joe a band of convenience

Calgary band not a household name—yet

By TRISH WIGHT

I have a confession to make. I tend to take great pride in my musical knowledge; there's no up-and-coming act that gets by me. I've proclaimed "I saw them when..." with great gusto time and time again. But here's my confession: I have never seen Beautiful Joe. Where have I been?

Beautiful Joe started out as a band of convenience, songwriters who would share a stage and showcase their talent without each having to maintain a band. Then musical chemistry came knockin', and the band was listening.

"I think a change came about," says band member Jane Hawley, "basically because we had lots of fun playing together and the band developed a certain style and a certain sound. Once that happens in a band, you just can't let it go and say, 'Oh well, I'm going to go and do something else.' The band became more of a primary project instead of a secondary project."

With three heavy songwriters fronting the band (Hawley, Steve Pineo and Tim Leacock) and a solid rhythm section holding it together (Danny Patton and Ross Watson), you'd think that choosing original material might be a bit tough. "We just pick what everybody feels is the best song," says Hawley. "It's a majority rules kind of thing. It doesn't matter who sings it or who writes it."



**O solo Pineo**

There is no shortage of solo work among Beautiful Joe's members—Hawley has recorded two CDs, and Pineo will release his in the next few months—but it fits in well with the band's schedule. "When we play folk festivals, Beautiful Joe will play, and then I'll do a workshop and play some of my solo stuff," says Hawley. "They complement each other, so it isn't hard to concentrate on one or the other."

The future of Beautiful Joe couldn't look much brighter. The band's demo piqued the interest of producer Brian Ahern—a stroke of luck, considering Ahern's past projects include of Emmy Lou Har-

ris, Johnny Cash and Roy Orbison, to name just a few. Ahern flew to Calgary from Nashville and recorded six live nights with the band.

These recordings will be released on CD in the next couple of months. "We're still working with Brian," says Hawley. "We did pre-production with him and we're just getting ready to go down to Nashville. The live CD will be coming out fairly soon, and then we're going to start working on a studio CD, probably in the fall. Once it comes out, there'll be a lot more touring and support. Right now we're just writing more songs and concentrating on doing a lot of rehearsals."

So let me rephrase: I have not seen Beautiful Joe yet. But that's something I plan to rectify—and soon.

**folk**

**PREVIEW**  
Beautiful Joe •  
Siderock Café • Apr.  
14-15

## Where have all the Celtic cowboys gone?

David Wilkie reunites musical styles

By DAVID GOBEIL TAYLOR

Alberta musician David Wilkie plays cowboy music. But he won't be found in many country and western bars—instead, his goal is to return the folk music of the prairies to its roots: Celtic music.

"Cowboy music isn't Nashville," says Wilkie. "Its roots are based in Ireland, Scotland and Wales. When settlers came here in the 1800s, they brought their traditional melodies with them, but changed the lyrics to suit their new lives."

For example: there's a well-known 17th-century Celtic tune called "The Bard of Armagh," which is better known to North Americans with a different title and lyrics: "The Streets of Laredo." Even "Buffalo Gals," "Shenandoah" and the imitable "Whoopie Ti Yi Yo, Git Along, Little Dogies" were once Celtic music.

What started out as a hobby for Wilkie has now turned into a

full-time gig, but it hasn't been without its difficulties.

"When people hear I play cowboy music, they think of artists like Garth Brooks, not music with a Celtic heritage. I have to keep hammering at them that there is Celtic music further west than Cape Breton. But eventually people do recognize the melodies, and now a lot of folks are coming up to us and telling us about cowboy songs they've heard and the original tunes they're based on."

**Stetson in  
Scotland**

Last year, Wilkie withstood a trial by fire, taking his music to the homeland of Celtic music: Scotland and Ireland. "People didn't know what to make of me," he says, and that's not hard to believe. The sight of Wilkie in a cowboy hat playing in pubs, singing lyrics about cattle, plains and gunfights to familiar melodies must have been somewhat of a culture shock to traditionalists.

But people obviously caught on. Wilkie's first independent release, *Cowboy Celtic*, sold over 20,000 units here and overseas—an impressive count, given the genre and

lack of distributor—and Wilkie stayed in the Celtic heartland to record part of his latest CD, *Cowboy Ceilidh*, which will be distributed by Redhouse Records.

"A ceilidh is a party," says Wilkie, "where people sing, dance and tell stories. There are lots of ceilidhs in Canada, Scotland and Ireland, and they're just like gatherings of cowboy music and poetry in the U.S. and Canada. I played at a cowboy festival in Elko, Nevada once and somebody from the BBC was there. I blew his mind."

Among the songs on *Cowboy Ceilidh* is "Mo Shoraidh Leis A'Coigach," an original cowboy song from Montana, written at the turn of the century. "We think it's the only original Gaelic cowboy song still in existence," says Wilkie. He hired Arthur Cormack, a Scottish singer, to sing the song in Gaelic.

Next on Wilkie's plate is a tour of the Scottish Highlands next month to promote the new CD, during which the CBC will film a documentary about Wilkie and his music.

"Where have all the cowboys gone?" Paula Cole asked in her hit song. Well, in David Wilkie there's at least one cowboy who hasn't gone anywhere—except to his roots in Celtic music.

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# Race mixes ebony and ivory

Band ready to release new Dancehall EP

By STEVEN SANDOR

If you've ever been to Canada's Steeltown—Hamilton, Ont.—you'll know that it's a pretty white place. Its surrounding area—suburban hills like Oakville and Burlington—are filled with luxurious lakefront homes and possibly the whitest population in southern Ontario.

So it seems, at least to me, more than a little strange that Race, the five-piece mixed-color, mixed-influence hard rock/funk/rasta band, would come from a place like the Hammer. But just because you read continuous references to "rasta" and "jah" on the liner notes of the band's independently released self-titled debut CD, don't compare Race to fellow Ontarians Raggadeath. Sure, both bands mix reggae influences with hard guitar music. But Race don't have time for a sultry female lead vocal and don't take any breaks from play-

ing hardcore. If you don't like a band that gets in your face, don't see Race.

But they're not in the money yet—even though two previous Edmonton shows left crowds clapping for more. The band members have been at home in Hamilton for a few months, trying to make enough money to tour again.

"As far as this band being a big money-maker, not really," laughs Race member Paul Cameron. "All's well with the band, but we had to take a couple of months off. We all play in many bands from around the Hamilton area; that's our way of making money, even though Race is our main project. We need the money so we can tour—but mainly just to pay the rent."

### Race isn't about race

Ironically, Cameron feels more than a little uncomfortable when he's asked about the racial mix of the band. With a singer like "Ronee," a dreadlocked hardcore black man, fronting a mainly white backing band doing a lot of Jamaican/Bad Brains/Rage Against the Machine-influenced music, it's a question that has to be asked,

## alternative

### PREVIEW

Race w/ Fat Man's Belly • Rebar • May 16

though. After all, the name of the band is *Race*, after all.

"I really don't like reflecting upon things like that," says Cameron. "This band—it's about the music, really. It's not really worth talking about."

Currently, Race is inked to Montreal-based Indica records. And while the band's live show has earned it some attention, Cameron doesn't expect major-label execs to ever come knocking at his door.

"We're happy with Indica Records. We like to do it ourselves. Even if we did work the record to majors, I think it would get a different reaction than we'd want. I don't think we'd get a lot of interest. We're not the signable type."

What the band is keen about is its upcoming *Dancehall* EP, which should hit the shelves in a couple of months.

"We're bringing on a new style," says Cameron. "There's a couple of remixes. We did all the remixes ourselves, too."

So don't expect some fab producer to put his stamp on the Race's material. But for a band that's fiercely loyal to its independent roots, brining in a hotshot dance mixer just wouldn't be part of the Race mentality, would it? V

# Brother Cane likes to Wing it

Southern rockers Love Stevie Y and Sergei

By STEVEN SANDOR

Ask Brother Cane singer and guitarist Damon Johnson what he hates most in the world right now, and he'll probably tell you it's the St. Louis Blues.

As every red-blooded Canadian knows, the Blues are currently contesting a heated hockey playoff series with defending Stanley Cup champs the Detroit Red Wings. And even though Brother Cane's home base is in the heart of Alabama (definitely not a hockey hotbed), the band's four members (Johnson, bassist Roman Glick, drummer Scott Collier and guitarist David Anderson) are united in their unequivocal love for the Wings.

"Roman, our bass player, is from Ohio," says Johnson. "He's been into hockey for years and turned us all onto it. Now we're all huge Red Wings fans [Red Wing Darren McCarty has even played with the band]. We're all suffering from Red Wings fever right now because of the playoffs. And anything can happen in the playoffs, because the regular season burns out so many teams."

The band is touring Canada, promoting its new album, *Wishpool*, which is easily the their most focused effort to date. The band has honed its southern-rock stylings and stuck with the idea of creating a shorter record to reflect their best work. John-

son and his cohorts wrote 40 songs for the new record, an accomplishment they're especially proud of. Only a dozen made the final cut.

"We spent an extraordinary amount of time on this record," says Johnson. "We feel that this one is very special."

### It wasn't a quick project

*Wishpool* was the product of two years of songwriting.

"We chose the songs that we felt we could step up to another level," says Johnson. "I think I've made great improvements as a lyricist. Our goal was to record an album that had a cohesive concept; before, we always had different textures, but we were all over the map."

Europe is "a tough nut to crack," says Johnson, but for the first time Brother Cane's European label is excited about the band's work. After completing a tour of North America, Johnson hopes the band can make serious inroads across the pond. But for now, he'd rather marvel at how people in the Great White North have taken to Brother Cane's southern sound.

And he says that as long as Canadians support Brother Cane, people living in oft-ignored tour stops like Edmonton, Winnipeg and Regina won't have to worry about not seeing his band.

"And Canada is really important to us, too. Unlike a lot of other bands, we're not afraid to take some really long drives so we can play to our fans. We find that

Canadians are much more open. They have more diverse tastes, and that makes them a good crowd to play to."

And what about the songs that didn't make *Wishpool*? Are they dead and buried or will fans have a chance to sample some of the songs the band decided weren't right for the project?

### Not too perfect an album

"Once we get into the tour, we may pull out a tape of those already-recorded songs and jam them out—then we can see how they stand up for our live show. But we felt it was important to keep this CD at about an hour's length, like what albums used to be."

But even though the band took a lot of time to record it, they wanted *Wishpool* to have a rocking, live-off-the-floor vibe. And for that Johnson thanks producer Kelly Gray, who told the band to let it rock in the studio—and if it wasn't perfect, so be it.

"Thank God that our producer is very wise, because the tendency, when we're left to our own devices, is that the recordings sound a little too perfect," says Johnson.

After all, good rock 'n' roll is kind of like good hockey. It features a great amount of skill, but at times it's got to be kind of rough, too. But one thing's for sure—if you want endear yourself to Brother Cane, you might just want to toss an octopus onto the Rev's stage before the band starts to play. V

## MUSIC

# Sonic Youth sounding very old

**Sonic Youth A Thousand Leaves** (DGC/UNIVERSAL)

I've always felt that any given artist in the world has only a finite amount of creativity within him/her; once (s)he runs out of ideas, the artist either a) embarrasses himself/herself by continuing in the field—and releasing a lot of sub-par work; or b) gets the hell out of the biz and enjoys the fruits of his/her labor.

Sonic Youth definitely fall into category "a." After a three-CD series of "experimental" three-song EPs (the first one wasn't bad; the next two were unlistenable dreck), the band now presents us with a fully-realized "experimental" (read: shit) album.

I remember Sonic Youth's glory days—the band could mix experiment with rock excess. Layers of guitars played cacophonous melodies—and it all worked. *Evol*, *Daydream Nation* and *Goo* will endure as musical classics. But, over the band's last three albums, there has definitely been a downturn. The band has put out a series of inconsistent, harried records. *A Thousand Leaves* completes the cycle—it shows that the band has completely run out of ideas and should quit.

Kim Gordon hasn't written a decent song since "Kool Thing," and that was over a half-decade ago. Her child-like rhyming scheme and bashed-over-the-head feminist subject matter have grown tiring, plus she no longer has a sense of melody. Her songs are excruciating to bear. Usually, Thurston Moore's efforts offer a refreshing counterplay to Gordon's material: not this time. His songs are repetitive and... boring. Lee Ranaldo's guitar virtuosity is lost in a realm of noise, and one wonders why Steve Shelley even bothered to show up to add a beat to this atonal, soulless, "experimental" pap.

In short, a total bomb. And this will go a long way to tarnish the name of a band that has done so much for rock music in the past.

Steven Sandor

**Various Artists Opera's Greatest Mothers & Opera's Greatest Fathers** (BMG)

The selections on opera compilation CDs are usually determined by a particular composer or singer, or at least by voice type, e.g. The Best of Puccini, Domingo's Greatest Hits, Opera's Lyric Baritone Favorites. What this means in practical terms is that there is a relatively small pool of arias that one will tend to find on comps, leaving a whole B-list of opera music that is only available for those willing to shell out the bucks for complete recordings.

BMG's two new releases, *Opera's Greatest Mothers* and *Opera's Greatest Fathers*, take the clever tack of programming a grand total of 36 relatively lesser-known arias from the operatic repertoire, selected because the singer's role is that of a parent. There are some fine pieces here, many from operas not usually found on comps, e.g. *I vespri Siciliani* and *Mefistofele*. The arias from oft-recorded operas also aren't the usual fare—instead of the um-



teenth recording of the Duke of Mantua's "La donna è mobile" from *Rigoletto*, we get to hear the title role's "Povero Rigoletto! ... Corigliani, vil razza dannata."

I'm always wary of "gimmicky" opera comps—more often than not, they feature unknown singers and sub par orchestras. Not so for these CDs, graced by such world-class interpreters as Sherrill Milnes, Montserrat Caballé and Leontyne Price, and such ensembles as the London and Vienna Philharmonics. OK, there's also Cornelius Kalisch singing with the Bavarian Radio Symphony Orchestra—who—but these more obscure artists and ensembles are of surprisingly high quality.

These well-conceived CDs are highly recommended for both the casual and manic opera collector. Instead of listening to an umpteenth recording of "Nessun dorma," it was a genuine pleasure hearing some of opera's best but least-recorded material.

David Gobell Taylor

**Cheap Trick Live at Budokan: The Complete Concert** (Sony Music)

In their day, Cheap Trick were the quintessential lime in the sand for pop music listeners. Hitting the public's consciousness at roughly the same time as the Great Punk/New Wave Thing of 1977, the four Chicago suburbanites were the center of a polarizing argument that centered around whether they were rockers, wavers or just plain old, contrived pop-music puppets. The truth, as always, was somewhere in the middle, although *Trouser Press* (a then-very-with-it pop mag) and publisher Ira Robbins risked professional reputations by lending them voluminous critical support. The argument only died out when the band failed to follow up on *Dream Police*, what would have been its actual 4th release (if Budokan hadn't done its magic).

It's interesting that Cheap Trick's best-selling album ever should be the one that almost never got released in the U.S. It wasn't until a lowly CBS sales guy noticed *Live at Budokan*, a Japanese-import-only disc, climbing up to #8 on an influential record store's sales chart that the ball got rolling. Only a few months later, CBS was poised to reap the financial benefits of a disc it basically overlooked.

Since the original disc was prepared specifically for the "skewed" tastes of Japanese music consumers, the original 10-track offering was mainly made up of the "pop" side of the Cheap Trick sound. This re-release, containing every scream-filled minute of the fateful show, also includes their raunchier stuff (although there weren't "acts" like G.G. Allin or Gwar to compete with at the time—just the Sex Pistols).

*Live at Budokan: The Complete Concert* includes pretty much eve-

ry hit they ever had (except for "Dream Police"), not to mention a decent video at each disc's end. For boomers, it's the one must-have album out of the band's entire catalogue, capturing their ragged finesse and their geeky charm. Fun? Well, just ask your mom and dad!

T.C. Shaw

**Harvey Danger Where Have All the Merrymakers Gone?** (WEA)

When I first listened to this record, I got the same feeling when I first heard Blur's "Song #2." I knew that Blur's song would be huge—so I'm going to go out on a limb and predict that you'll all own a copy of this record by the summer.

Harvey Danger is a Seattle band which mixes Weezer-like vocal and lyrical styles (singer Sean Nelson writes lyrics which are at the same time self-effacing and angry) and has an ability to write unforgettable, hummable-for-hours choruses and well-produced faux-punk riffs, kind of like their city's forebears, Nirvana.

The ba-ba-baah chorus of "Flagpole Sitta" has been embedded in my head since I first heard the album; and the lyrics of "Private Helicopter" are cheesy and brilliant at the same time, kinda like Sloan's "Underwhelmed." Basically, it's Nelson imagining what it would be like to trap his favorite ex-girlfriend in a private helicopter—how he'd tell her how much he misses her and her hair still smells great... and she can't escape. "Carlotta Valdez" is a metal-grade ass-kicker with more pop-culture references than a Tarantino film.

But Harvey Danger's greatest forte is its ability to write incredibly simple, yet catchy pop melodies and then hide them as loud-ass guitar work. Will the alternative kids realize that the new flavor of the month has got its tongue firmly planted in its cheek? I won't matter; because this band is going to sell a hell of a lot of records. I'll stake my reputation on that.

Steven Sandor

**Widespread Panic Light Fuse Get Away** (Capricorn/PolyGram)

In case you haven't gotten over the rush of hearing a band absolutely maul a song by playing the living shit out of it (until you look at your watch to see how many hours have flown by and notice only fifteen minutes have passed), here's a double dose of thrills for you. With numbers like "Diner" clocking in at 14 minutes plus (like, you could actually eat at a diner in less time), how much excitement can one set of ears stand? Boogie on... and on, and on, and on...

T.C. Shaw



Wank with the Spank! Vol. 1, No. 19 May 14, 1998

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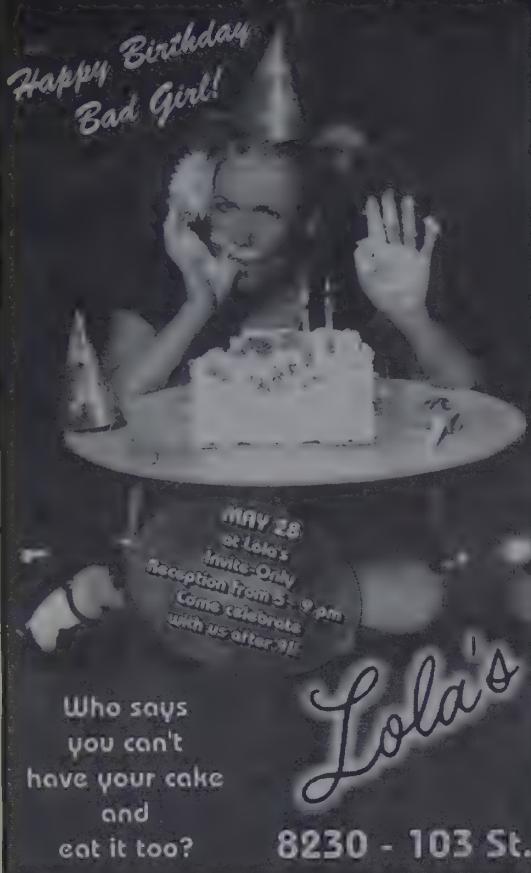
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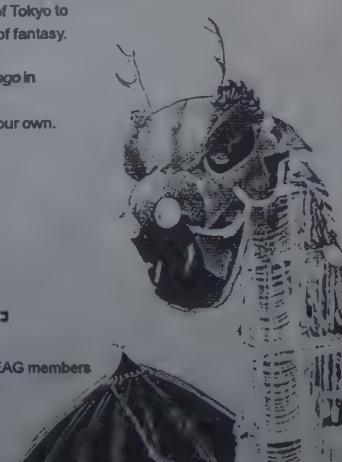
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## MUSIC

# The Evaporators the epitome of weird

Or so we gather from Nardwuar the Human Serviette

By LORRAINE RESSLER

Who is Nardwuar the Human Serviette, and what does he/she/it have to do with Canadian history, a rash and numerous costume changes? The answer could only be... the Evaporators.

Vancouver garage-punk band the Evaporators is coming to town next week. They are led by singer/keyboardist Nardwuar, who is also Vancouver radio personality Nardwuar the Human Serviette. The group will be joined by two other Vancouver bands, Thee Goblins and Thee Skablings—who are, of course, the Evaporators' alter egos.

"Yeah! It's three bands in one; it's Thee Goblins, which is me and the drummer, and then we turn into Thee Skablings, which is me, the drummer, the guitarist playing bass and the bassist playing trombone. It's like a full circus entertainment package," says Nardwuar. This, of course, involves several very important costume changes, including a couple of very tight-fitting University of Washington cheerleader jerseys on top of white bedsheets.

### Incorporating Jean Chrétien

Words cannot describe how weird these folks are (although since I'm I'll try). Actually, words can—their own song lyrics, to be precise. This is where the aforementioned rash comes into the picture. The Evaporators' current album contains the track "I Gotta Rash" and includes those soon-to-be-classics "Woof, Woof, I'm A Goof," "Slap Ham," and "Uhhh!" (as Thee Goblins), as well as interviews Nardwuar has had with Jean Chrétien and Iggy Pop in his guise as a radio host/Human Serviette.

One of the songs on the album (which Nardwuar promises will also be heard at the show) is called "I'm Your Buddy," which is where



The Evaporators, Thee Goblins, Thee Skablings

William James

Canadian history comes in. It turns out Nardwuar and the other Evaporators are huge music history buffs. "I'm Your Buddy" is an anglicized remake of a 1967 song by long-since-forgotten Quebec group Le District Ouest. In fact, the whole album is one big historical reference (Nardwuar also calls it *Zit Rock Angst*)

### Canadian douchebags go home!

Their last album was also named after one of its tracks, "United Empire Loyalists." "We've done a few gigs in the States, and had fun doing that song, and teaching the people in the States history rock," says Nardwuar, dead serious. "We're dressed up in, like, pseudo-revolutionary British outfits, singing this United Empire Loyalists song. It's fun! We've done it in the States a few times, and people are like, 'Go home, you Canadian

douchebags! You suck!'"

The Evaporators are hitting Edmonton in the middle of a Canada/US tour. They've asked groups from each city to open for them. "One highlight of the tour is that in Peterborough, Ontario, we're playing with a group called the Hot Piss. They're the house band for some cable access show. Another thing we're looking forward to is in Chicago—there's another band called The Goblins. So we're gonna play with them. It'll be Goblins versus Goblins in Chicago."

Like their other albums, *I Gotta Rash* has actually been released on vinyl (although The Evaporators have kindly included a free CD in the package as well!). In fact, this album and *United Empire Loyalists* are also available on 8-track. For information on the Evaporators, Thee Goblins, Thee Skablings and their releases, check out their website at [www.abidegon.com/cleo](http://www.abidegon.com/cleo).

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## THE ARTS

# Geek Show is a carnival of freaks

**Geek Love** not for the faint of heart

By GARRY HOUGH

Like the carnival freaks detailed within, Katherine Dunn's novel *Geek Love* lurks on the fringe of society. First published in 1983, *Geek Love*'s popularity has slowly grown through word-of-mouth to the cult status it enjoys today.

While John Grisham has no problem getting his pap produced on the big screen, Dunn sold her movie rights only to have *Geek Love* sit unused until last February, at which time the rights expired.

With *Geek Love* fair game, enter Eileen Sproule (writer of *Love Bites* and director of *The Dr. Grot Trilogy*), who imme-

dately began her and Dave Clarke's theatrical adaptation of Dunn's novel.

"David Lynch and Tim Burton played with the idea of doing a screen adaptation, but they gave up. I don't think *Geek Love* can be done in film without the dwarf being a dwarf."

Sproule explains of Hollywood's dismissal. "In the '40s, a film called *Freaks* [which used real circus freaks] caused quite a stir. So in these politically correct times, I don't think it would go over well."

### Geek Love is no Forrest Gump

Though it would be possible to represent a legless and armless character such as Arturo the Aqua Boy on film by employing computer tricks similar to those

which made Gary Sinise appear legless in *Forrest Gump*, it would cost millions.

While people flocked to see the sweet tale of the mildly retarded Forrest on his quest for his piece of the American pie, Olympia the Albino Hunchback's aspirations to be impregnated by her beflipped brother don't conjure the same feel-good imagery. *Geek Love* is not for everyone, but it will make for daring theatre.

The strength of Dunn's novel is in its down-home dialogue, so Sproule was careful not to stray too far with her script. "A lot of what I do as a writer is turning other people's words into theatre. Almost all the language comes directly from the book."

However, the logistics of a different medium allows Sproule to add a few wrinkles to the original story. Whereas the book has a split narrative between life

in the carnival and its aftermath, Sproule chose to set the entire play at the midpoint. This should make for a fast-paced production, because the carnival is where the more horrific events transpire.

The audience is going to be surrounded by the action. We're going to create a midpoint with lights, and, of course, the chute," Sproule promises.

The chute is where Momma Binewski (aka Crystal Lil) displays her failed carnival attractions. The Binewskis breed their own freaks, and sometimes they just don't come out right.

Dave Clarke and Ian Birse wrote three songs for the production, two of which will be sung by Iphy and Elly, the Siamese twins.

*Geek Love* is not for the squeamish, but as Eileen Sproule puts it, "If Jim Rose made you go 'Wow', then *Geek Love* is for you!"

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# Jane Train rides the rails

Theatre company takes a musical train trip

By AUDREY WEBB

Every time I've been on a train trip of any length in this country, I've come across the strangest assortment of characters; there was a Dutch guy who believed he was Rod Stewart (and sang "Maggie May" for three straight hours to prove it) and a drunken cowboy who told me he wanted to take me home in his hip pocket. These bizarros, combined with what used to pass for a cheese sandwich at the VIA snack bar, have kept me away from the train station for at least 15 years.

Earlier this century, there was a train I would have found infinitely more appealing. It was called the *Twentieth Century Limited*, and ran between the cities of Chicago and New York. The train was ultra-modern, art deco, the height of elegance, and whisked people from one city to the other within 16 hours, which was considered a brisk pace at the time. The luxurious locomotive has been featured in a stage play, a 1934 Howard Hawks movie starring Carole Lombard and John Barrymore, and a Broadway musical.

Leave It To Jane Theatre is presenting the musical, which was written in 1978. Betty Comden, Adolph Green and Cy Coleman, whose collective résumés include *Peter Pan* and *Sweet Charity*, joined their talents to create this piece. The musical, set in 1932, is written in the style of a mock operetta which director Tim Ryan refers to as an "outrageous" musical score.

### A 16-hour deadline

Elegant or not, *Twentieth Century Limited* still managed to

**theatre**

**PREVIEW**  
**Geek Love** • Ramsay Hall • May 18-29

**theatre**

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attract a wild assortment of passengers, at least in its fictional treatments. Oscar Jaffe, stage director, is strapped for cash and will be greeted with open palms by his creditors when the train pulls into New York's Central Station. As luck would have it, screen legend Lily Garland is also on the train. Jaffe gave Garland her start on stage and used to enjoy an illicit rendezvous or two in her dressing room. He now has but 16 hours to convince his creditors he is still able to produce a success.

"It's a love story," says Ryan. "It's about two towering giants who can't live together and can't live apart."

Other colorful characters on board include Owen O'Malley, one of Jaffe's henchmen; Garland's new lover Bruce Granit; and Letitia Primrose, a possible financier of Jaffe's next production.

Ryan has long wanted to present this play, but has waited until he found "the right mix" of actors to pull it off.

"I needed powerhouse performers, actors who could take it over the top and still keep a level of believability," he says. He found his cast in such local talents as Ashley Wright (Jaffe), Jennifer Spencer (Primrose) and Ken Owen (O'Malley).

With the exception of the actors playing Jaffe and Garland, the cast members will be serving double duty, portraying more than one character. The script is written with approximately 25 characters, but Leave It To Jane will be performing the piece with nine actors.

In keeping with this minimalist approach, the set will be kept to the basic requirements.

"Our mandate is to never have walls," jokes Ryan. "Leave It To Jane does shows that are opened up to the audience. The audience is always involved in the storytelling process and the set is provided by the audience's imagination."

# MARTIN YESTERDAY

by brad fraser

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## THE ARTS

## Musician goes for new media

By DANIELLE ZYP

Wilfred Kozub spends more time painting than recording these days

He's having his first solo art show at the Generations Gallery in the Multicultural Heritage Centre in Stony Plain. But you might know him better as the front man of Wilfred N and the Grown Men. Over the years, he has played all around Edmonton and released five independent albums. Most of the album covers feature Kozub's original artwork.

"I never really took it seriously. I was just painting because it was fun. Probably around 1989 is when I actually started doing things in a graphic-artist way because I was putting out music albums," he says.

One of the paintings in the exhibition, "Lift Off (Night)" was the inspiration for his 1990 CD release, *Lift Off*. The image has a whimsical quality—like much of his work—with several birds taking off into a star-filled night and just the feet and legs of three people rising upward.

"I imagine the people out of the frame of the painting holding onto each other as they drift up to heaven," muses Kozub.

You might remember a similar image from the Paul McCartney album *Off the Ground* but Kozub asserts he thought of it first.

When his band dwindled to just

himself and Jamie Philp, Kozub began to spend more and more time with his visual art. One of his first serious projects was to create a forest of didgeridoos.

## An Aboriginal art

The oldest wind instrument, the didgeridoo comes from Australia.

The original didgeridoos are branches of a gum tree that are hollowed out naturally by a termite. Aboriginal people find them and decorate them.

Kozub uses his own designs, rather than emulating the Aboriginals. The long thin tubes are layered with acrylic paint applied in an abstract manner. Each one is finished off with a beeswax mouthpiece. If you want to buy one and try playing, you'll have to master the complex process of circular breathing: breathing in through your nose while simultaneously blowing out through the mouthpiece.

At age 50, Kozub still retains a kind of wide-eyed innocent view of the world. The often fantastical element and floating composition in his work could be described as naïve in style. Many of his paintings are reminiscent of the celebrated native artist Henri Rousseau.

"All around there are beautiful and unusual things and every once in a while I find something and I can't believe this is in the real world," he says.

## An X-Files plant

For example, in a painting of his daughter, "Zoe and the Shadows of Light," we mysteriously see a close-up of half a young girl's face and shoulders in the foreground, and a plant climbing over her body and into the background where the perspective shifts and reveals dancing light patterns on a brick building.

"The plant is called a Lia plant. They have leaves that emerge from a pod and they look like aliens," claims Kozub.

The brick building is taken from photographs, also in the show, of an amazing pattern captured on a sunny day reflected on the exterior walls of CKUA.

Drawings, paintings, photos and sculptures—Kozub explores many different media in this exhibition. An idea he picked up while on a visit to Vancouver is the floor cloth. Using acrylic on heavy canvas and layer upon layer of "the best" varnish, Kozub says: "The floor really is just another wall, except you're walking on it."

He also suggests you might use these paintings as traditional wall hangings. That could be the best plan when you consider his own experience: "I made one for myself and it gave me a backache for about a month with the idea of just walking across it. I walked very gingerly across it for quite a while, but it's been there about a year and I'm cool with it now."

## visual arts

## PREVIEW

Wilfred Kozub: *Mixed Media* • Generations Gallery, Stony Plain • Closes May 24

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When his band dwindled to just

## Rewrite helps Martin Yesterday

By DAVID GOBEIL TAYLOR

In his new play *Martin Yesterday*, Brad Fraser never explains the unusual surname of his title character. But the title is appropriate nonetheless—Fraser's past pervades the work. The protagonist is Matt from *Poor Super Man*, no longer sexually ambivalent, but looking for a gay relationship that will last longer than three months.

This play has also had a past production, at Toronto's Buddies in Bad Times Theatre, where it was savagely panned by reviewers. Fraser set his pen once more to paper and did significant rewrites for the current production by Edmonton's Theatre Network.

What results is still, unfortunately, very much a work in progress—albeit quite a good one. Fraser attributes his Toronto production's bad reviews to "bashing" on the part of heterosexual reviewers. I didn't see the Toronto production, but if that version of the script had even more rough edges than this one, I can see the picky Toronto critics reacting negatively—to the theatre, not the homosexuality.

Fraser is fortunate that he has such a fine cast—there's not a weak link among the five. Kudos must go out especially to Stephanie Wolfe as Rachel. Fraser added the character for this production, but her existence is never really justified other than as a sounding board for Matt. A few potential subplots that could have made her character

more interesting are never explored. Yet Wolfe carries the role off in such an honest and engaging manner that her performance almost succeeds in covering up the weaknesses of the character.

## Fraser's got too much control

There's an axiom in theatre: playwrights shouldn't direct their own work. Theatre is predicated on interpretation; the director interpreting the playwright's words is a crucial element. It takes a certain kind of playwright to bypass this step—one who is able to look at his or her work with a fresh, critical eye.

Brad Fraser isn't that kind of playwright. There are several lines delivered in an unnatural, stilted manner—a sure sign that the director has told the actor exactly how to speak, in order to hear the line exactly as he hears it in his head, rather than letting the actor act. As well, dialogue from adjacent scenes continually overlap—I can see this working well on paper as a method of dovetailing the action, creating seamless transitions. Well, it doesn't work on stage—and any director who hadn't written the script would have seen this.

Still, Fraser's talents shine through the bad choices he made as writer and director. There's an underlying honesty in his characters that is unavoidable—these are *real* people he has created, with real emotions and real conflicts.

The audience is sucked in perfectly—we care about what happens to Matt, Martin, Rex, Yves and Rachel. This is most often the hardest thing for a playwright to achieve, and Fraser achieves it seemingly effortlessly.

There is also a lot of truth in the play that speaks directly to gay men. Fraser says gay men have two adolescences—one screwed up, then a fun one after they come out. He points out the effects that new drug cocktails have had, lengthening the lives of people with AIDS—many of whom had resigned themselves to their deaths, and now have to resign themselves to living. He brings up a disturbing trend, and one that I've noticed myself—gay men are using condoms less often, tired of thinking about death and sex in the same thought.

Still, at its root, *Martin Yesterday* speaks to all audiences—it is rooted in the universal theme of partnerships, whether between friends, lovers or, in a half-hearted plot element that goes nowhere, between English and French Canada. (The most eloquent statement made about linguistic issues is the fact that they didn't bother to get actor Bradley Moss a dialect coach—he made a valiant attempt at a French accent, but it was far from spot-on.)

Hopefully Fraser will pick up on the weaknesses in this production just as he did the Toronto production. There's an incredible play itching to get out of *Martin Yesterday*, some more rewrites, and he just might achieve it.

## FILM

**What was old is new again**

By AMY HOUGH

In honor of our pay-for-play feature article, this week's videophile is a film about that old radio phenomenon called payola.

Based in the early '60s, *Telling Lies in America* is the story of Karchy (Brad Renfro, *The Client*), a teenaged Hungarian immigrant who falls into the clutches of a sleazy DJ named Billy Magic (Kevin Bacon; *Picture Perfect*).

Karchy loves rock 'n' roll and his dream is to be a DJ. But Karchy has a problem, he just can't seem to lose his Hungarian accent—no matter how hard he tries, every time he says "the" it comes out as "da." Being from a poor-but-well-educated family, Karchy has to work an evening job after school. A fellow co-worker, Diney (Calista Flockhart; TV's *Ally McBeal*), takes pity on him and Karchy soon falls for the older woman of his dreams. Getting tired of Karchy's continual advances, Diney says she'll go on a date with him if he wins the local radio station's popularity contest—a feat Diney doesn't think possible. Being an industrious type, Karchy forges his classmates' signatures and wins the contest. By winning the contest he gets to meet the station's coolest DJ, Billy Magic.

**VIDEOPHILE**  
Not coming to a theatre near you

*Telling Lies in America* • Starring Kevin Bacon and Calista Flockhart

For some reason Billy takes Karchy, who he knows forged the signatures, under his wing and offers him a job. Karchy's whole life changes as Billy procures him hooker, *lady*, *drives his Cadillac* and gives him a fistful of money. But Billy is using Karchy as a middleman for his payola scam—if the record companies don't pay Billy directly, then Billy does not think he is breaking the law

When Billy comes under the scrutiny of law enforcement, Karchy has to make the choice between lying for the man he idolizes or having his father deported. To Karchy this is not an easy decision.

This film is a coming of age story set amidst the corruption of payola. Bacon is excellent as the sleazy DJ who is supposed to be the cat's meow, but in reality is a deadbeat loser whose only friend is a teen-aged boy. The young Renfro also puts in a solid performance as the unlikely yet understandable Karchy. And Flockhart is very good as the bitter Diney who has no attainable dreams and has resigned herself to a life of just getting by.

Set against the best early-'60s soundtrack I have ever heard, *Telling Lies in America* is a look back at how payola took advantage of musicians and the listening public—and in this case, a young boy.

**New Zealand film a pretentious effort**

**Pregnant Amazon gets chance to show off acting legs**

By RUSSELL MULVEY

*Topless Women Talk About Their Lives* is the first feature film by writer/director Harry Sinclair. The title just occurred to him one day and the main reason for the existence of one of the characters in the film is to justify that title. A mildly disturbed guy named Ant writes a screenplay that features topless women and it gets made by a director in Germany. I suspect that is a bit of an in-joke among New Zealand filmmakers, a sort of: "those Germans are so fucking pretentious they'll make anything into a movie."

And in a film that is rife with contrived irony, this is the only real irony that can be observed. *Topless Women* is a low-budget, first attempt at a film and I would have liked to have liked it but, really, it is so fucking pretentious that I just can't.

The film is mostly concerned

about a young pregnant woman named Liz, played by Danielle Cormack—an actor most famous for playing an Amazon on TV's *Xena, Warrior Princess*.

**A pregnant affair**

She is so self-involved that she misses her abortion date by a week, thereby becoming obligated to keep the baby. The father of the baby is a jerk, but she is currently sleeping with a guy she really likes. However, he is just killing time until his true love gets back from Europe. Somewhere in between these two guys is the third guy, whom she ends up moving in with. It turns out that in the recent past they had a torrid affair that ended acrimoniously and he believes that he is the father of her child.

Elsewhere in the film is Liz's best friend, a woman named Prue. She is involved with a Maori who believes in telling the truth, but she gets most of her pleasure in life from protecting poor, disturbed Ant from all the people who know that he is an idiot.

This is not a really bad film. The performances are OK. Cormack was really pregnant while

acting in the film and she's pretty good. But everyone is so unrelentingly shallow—no doubt in some misguided attempt at abject realism—that it is difficult, if not impossible, to care about what happens to any of the characters. As it is, I look forward to Sinclair's next film and I hope that he takes the time to actually develop both his story and characters before filming begins.

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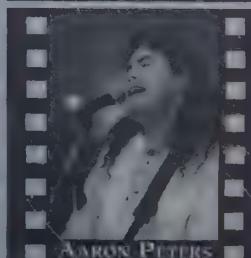
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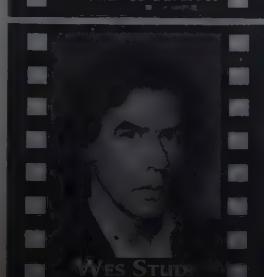
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## FILM

# Animated movie explores Arthurian folklore

**But soundtrack spoils parts of Quest For Camelot**

By RUSSELL MULVEY

By and large I like cartoons. That is, cartoons, not necessarily animation and not necessarily animated features. Fortunately, *Quest For Camelot* is more cartoon than animated feature. *Quest For Camelot* is the latest cartoon to come out of Warner Brothers' Studios, the company most famous for Bugs Bunny. And whereas Bugs Bunny does not make an appearance in *Quest For Camelot*, there is a strong sense he could have.

The film is based on a children's book called *The King's Dauphin* and that book takes its

inspiration from King Arthur and Knights of the Round Table folklore. The story is this: a young girl named Kayley idolizes her father and desperately wants to grow up to be a knight like him. He is killed by an evil knight. Ten years later the evil knight, Sir Ruber, shows up at Kayley's home with a plan to overthrow

King Arthur. Kayley escapes and goes to find Excalibur, which has been lost in the Forbidden Forest, a dangerous and magical place. In the forest she is helped by Garrett—a young, blind hermit—and a two-headed dragon. There are a series of adventures and misadventures and finally the evil Ruber is defeated and Excalibur is restored to King Arthur and everyone is happy.

There is an honest sense of fun in the film. Like most cartoons be-

ing made these days, it constantly references contemporary situations and language despite being set some 1,200 years in the past but, really, since it rarely takes itself too seriously that's OK. Who expects a cartoon to be true to its historical inspirations, anyway?

## Oh boy, is David Foster awful

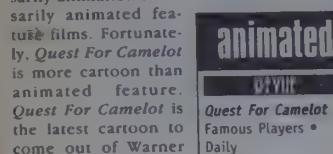
The only times *Quest For Camelot* loses its young audience—four to eight-year-olds—is when it does take itself seriously. This is when the characters burst into song; and they are bad, pompous, overblown songs written by David Foster and Carol Bayer Sager that have little, if anything, to do with what is going on and contain lines that inspire retching noises among children and other music appreciators. The songs invariably burst forth just when something is supposed to

happen, thereby really messing up the pacing of the film. This will not be a problem watching it on video. Sticky fingers will be stabbing the fast forward button before a note passes anyone's lips.

There are the usual assortment of soon-to-be (discarded) toys masquerading as supporting characters not the least of which is the two-headed dragon named Devon and Cornwall voiced, respectively by Eric Idle (*Monty Python's Life of Brian*) and Don Rickles. There is a hint of homophobic stereotyping happening with this character that I suspect is supposed to be relieved by the fact that he (or they) turn out to be heroes. The other toys are an evil griffin—

Bronson Pinchot (*Beverly Hills Cop I and II*)—and a chicken/battle axe combination voiced by Jaleel White (Steve Urkel on *TV Family Matters*).

The evil Sir Ruber is voiced by Gary Oldman (*Lost In Space*) and he is in full scene-chewing mode. Garrett is voiced by Cary Elwes (*The Princess Bride*) and King Arthur is done by Pierce Brosnan (*GoldenEye*). Kayley is given voice by Jessalyn Gilsig but her singing is done by Andrea Corr from the Irish folk group the Corrs. Why the producers of this film felt that they had to have special songs written for it is one thing, but why they opted to go with Sager and Foster when they had the Corrs is a real mystery. v

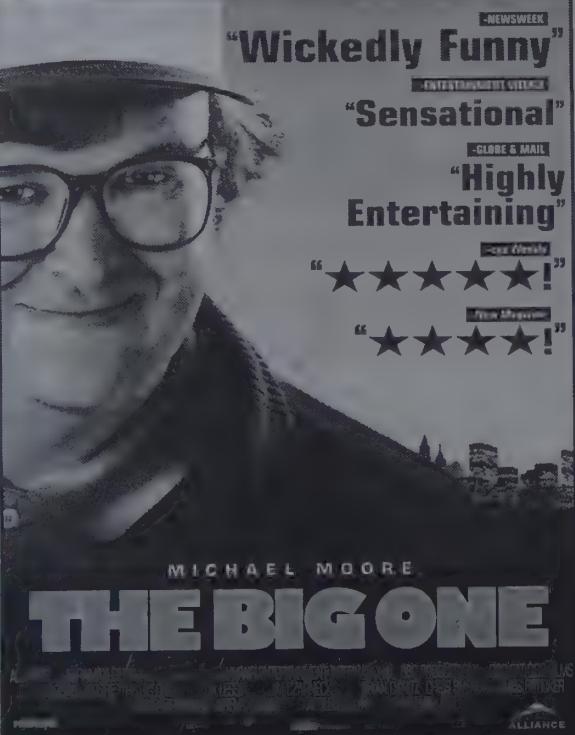


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Vue  
WEEKLY

## Fireworks disturbing but worthy

Japanese film violent, but dream-like

By RUSSELL MULVEY

Beat Takeshi is one of the most popular men in Japan. Not just one of the most popular actors, but one of the most popular people, period. He got his start as a comedian and now is featured in seven, count 'em, seven very popular TV shows currently running in Japan. He has also been featured in a couple of Hollywood flicks such as *Johnny Mnemonic*.

Takeshi Kitano has written and directed seven films since 1989—award-winning, critically-acclaimed films like *Boiling Point* and *Sonatine* and popularly-acclaimed films like *Violent Cop* and *Getting Any?*

Of course, Beat Takeshi and Takeshi Kitano are the same man. His latest film, which he wrote, directed, edited and stars in (like most of his previous films), is a sort-of existential cop story with love-story highlights.

Called *Fireworks*, it concerns an ex-cop named Nishi, played by Takeshi, who is capable of extraordinary violence. The story is told in a series of flashbacks that continually lead to the present, lending a very unreal quality to all the events that happen.

## A cop with a complex

Basically, Nishi feels responsible for the death and injuries of three cops—one of whom is a childhood friend. He also feels

responsible for his wife, who is dying of cancer. He lacks the means to help either his paraplegic friend or his wife so he borrows money from the Yakuza (Japanese gangsters) to finance his robbery of a bank. Along the way, he inadvertently gets revenge on the gunman who crippled his partner. This gunman was part of the same Yakuza gang from which he has borrowed money.

The beauty and structure of the film easily transcends this seemingly hackneyed plot. Moving back and forth in time we are witness to the events, not when they occur, but when they are referenced by one of the characters. Nishi himself never speaks about what is occurring or what has occurred.

*Fireworks* portrays violence in a way quite different from most cop films. While some violence is portrayed—graphically portrayed—most of it is not seen. We only see the immediate results of it, particularly the scenes involving Nishi.

*Fireworks* is film well worth seeing. It is refreshing and challenging and even a little disturbing. v

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## FILM

# Spike Lee—he got talent

By RUSSELL MULVEY

**S**pike Lee has been making films for 14 years. He has made some very, very good films such as *Jungle Fever*, *Do the Right Thing* and *Malcolm X*. Even his not-so-good films are pretty good.

His latest film is *He Got Game* and it's maybe his best film yet.

Written and directed by Lee, *He Got Game* is a multi-layered story. On one level it is an examination of how important a father is to a son. On another level it is an examination of the venality of professional sports—basketball in particular. On yet another level it is a very Christian parable about how necessary it can be to forgive somebody.

NBA star Ray Allen plays an up-and-coming basketball star named Jesus Shuttleworth, who is about to graduate from high school. Every university in the country wants him. He is so good that he could go directly to the pros—and they definitely want him. Everywhere he turns, somebody is trying to manipulate him into going to the school and/or team of their choice—his girlfriend, his uncle, his coach, his friends and his father.

**He killed mama**

Jesus's father is in jail for the accidental murder of his mother. His father is let out of jail for seven

days in order to persuade his son to go to the governor's alma mater. If he goes to this school, the governor will effect his father's early release from prison. Jesus feels no sympathy for his father. In fact, he feels that he owes nothing to his father.

Saying that *He Got Game* is Shakespearean in its drama and characterization is not an overstatement. The sheer sense of the tragedy and the intensely-drawn characters are exquisite explorations of the human spirit of the kind that old William excelled at—not to mention that fact that *He Got Game* is written in five acts like a Shakespeare play, rather than the traditional three acts of a Hollywood movie. But beyond the dramatic quality of the work is the filmic quality. *He Got Game* is Lee at the top of his form. Everything is framed perfectly. Every nuance of the camera is used to punctuate—to either inflate or deflate—a point in the story or in the development of a character.

**Controversial love scene**

Cinematographer Malik Hassan Sayeed shoots Coney Island as though it were some imaginary place, the sort of imaginary artificial land that one would find in one of Shakespeare's "joyous comedies." The colour palette is straight out of Washington Irving, however. Everything is brown, orange and yellow.

The elder Shuttleworth is

played by Lee's preferred alter ego, Denzel Washington (*Malcolm X*; *Mo' Better Blues*). His portrayal of a man who has lost his son through various means—the least being the manslaughter of his wife—is just great. His constant weighing of his need for freedom against his growing understanding that he drove his son away by his need to live vicariously through him is apparent in every motion, every glance. His brief affair with a hooker, played by Milla Jovovich (*The Fifth Element*) is touching and sad and yet amazingly not tragic. (It is a shame that Washington has been denounced by some people for agreeing to do a love scene with someone outside of his race.)

And in a way that is what makes this film so good. It is a tragedy that does not end in tragedy. Yet there is no false hope, no pseudo-dénouement as one finds in most Hollywood tragedies.

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# a MINUTE at the MOVIES

by Todd James

**THE BIG HIT** Mark Wahlberg (*Boogie Nights*) stars in this innovative comedy action thriller, along with Lou Diamond Phillips (*Young Guns*) and Antonio Sabato Jr. (*TV's Melrose Place*), as hitmen in the employ of Paris (played by Avery Brooks; Capt. Benjamin Sisko on *Deep Space Nine*). Wahlberg plays Mel; he's having trouble keeping his fiancée (Christina Applegate; TV's *Married... With Children*) and girlfriend (Lela Rochon; *Waiting To Exhale*) apart and from draining his bank account. When Cisco (Diamond Phillips) involves the crew in an extracurricular kidnapping scheme that goes awry and sends their boss on the warpath, Mel becomes the scapegoat and the object of Paris's violent plans for revenge. *The Big Hit* raises the ante for action films—no surprise, with actionmeister John Woo (*FACE/OFF*) at the helm as executive producer. The cinematography is fresh and the action furiously paced, but it's the clever comedic touches and the likable work of Wahlberg as a gentle killer for hire that impresses the most. **★★★**

**CITY OF ANGELS** Nicolas Cage, who of late has been seen in a variety of action thrillers such as *Con Air* and *FACE/OFF*, turns to a quietly quirky, romantic role. Cage plays an angel named Seth who wanders Los Angeles with his fellow heavenly residents, reading the thoughts of and looking after Earth-bound mortals. He's thrown into turmoil when he begins to fall in love with Maggie (Meg Ryan; *Addicted to Love*), a doctor dealing with her own doubts when one of her patients dies on the operating table. Seth is so taken with her, he begins to entertain thoughts of doffing his wings to become a flesh-and-blood human. Dennis Franz (*NYPD Blue*) plays one of Maggie's patients about to undergo heart surgery, who is well aware of Seth's presence. In case you were wondering, Franz will continue his record of nudity and bare all for the cameras once again. No matter, *City of Angels* is still a beautiful film, based on Wim Wenders' *Wings of Desire*. *City of Angels* is a haunting love story, with breathtaking images and spectacular cinematography. Cage and Ryan sizzle together and this tear-jerker is sentimental and sensitive without being heavy-handed. **★★★★**

**HE GOT GAME** Noted basketball fanatic Spike Lee directs Denzel Washington (*Malcolm X*) as Jake Shuttlesworth, a convicted killer given the chance to reduce his lengthy jail sentence. All Jake has to do is convince his son, the number one high school player in America, to sign on with Big State—the Governor's Alma Mater. Jake's son, named Jesus (NBA player Ray Allen), has little love for his imprisoned father after growing up on his own after the death of his mother—and having to care for his young sister. Jesus is under tremendous pressure from dozens of schools to sign with them and the last thing he needs is the squeeze from his estranged father. Jake is given a one-week leave to reconcile with his son and the deal. Holed up in a seedy flophouse, Jake will befriend a prostitute (Mila Jovovich; *The Fifth Element*), in a somewhat unnecessary sidebar. Meanwhile Jesus—a remarkably strong-willed young man—will be forced to fend off repeated overtures from greedy colleges and so-called friends. It's a story of reconciliation that's presented with flash and fire—and little subtlety—but it's an exciting, emotional film that features Washington at his most passionate and the young Allen is adept on screen as he is on the court. **★★★**

**DEEP IMPACT** The Hollywood race to blow up the planet before the passing of the millennium continues unabated. *Deep Impact* is a special-effects movie from producers who thought they could make this without a lot of special effects. All the good stuff takes place at the very end of the movie, forcing an unsuspecting audience to pretend to be interested in some awfully thin characters until the anticipated moment of impact by two very large comets. Anticipation is not half the fun when forced to rely on Téa Leoni (TV's *The Naked Truth*) to drive the story as Jenny Lerner, a budding, ambitious news anchor who will become the globe's most famous face. But don't forget, before we get to the good stuff, Jenny will have to reconcile with her father—an aging womanizer (Maximilian Schell)—who is about to marry a girl only two years older than his daughter. Elijah Wood (*The Ice Storm*) plays Leo Biderman; he'll let his pubescent glands run amok in the final days and marry his young sweetheart. Leo and his child bride are two of

the lucky handful picked in a lottery to live deep within the bowels of the Earth, only to resurface once the dust settles. Meanwhile, Robert Duvall (*The Apostle*) plays the captain of a spacecraft that may hold Earth's final hope and Morgan Freeman (*Kiss the Girls*) is the President of the United States, who only addresses the Union when he has really bad news. There's an awful lot of reconciliation and heroism happening here, not to mention flagrant product hawking (most notably MSNBC, who must've paid dearly for all this shameless advertising so that we'd be sure to remember them as the network of choice for broadcasting the end of the planet as we know it). All this to suffer through before we finally get to the good stuff—and the worst thing is, you've already seen it in the trailers. **★**

**THE OBJECT OF MY AFFECTION** Jennifer Aniston (TV's *Friends*) continues to turn up on the big screen as the same character, and I'm finding it hard to believe that she has such difficulty finding the right guy or even a date in every movie she's in. This is, after all, the woman whose hairstyle makes international headlines. In *The Object of My Affection*, Aniston plays Nina, a Brooklyn social worker who can't quite get it together. She meets George (Paul Rudd; *Cheers*), a gay man getting over a broken relationship. George is in need of a sanctuary where he can mend his broken heart. Nina invites him to be her roommate and they quickly become the best of friends. Their relationship is, of course, non-sexual, but Nina begins to get ideas. John Pankow (TV's *Mad About You*) plays Vince, her obnoxious boyfriend and, as it turns out, the father of her unborn child. Quite naturally, Vince becomes a little suspicious of Nina and George's new living arrangement. Expect Vince to be squeezed out of the picture when Nina decides that she'd rather raise her baby with George, still under the delusion she can change George's stripes and that her growing love for him will be reciprocated. Where are these people from? Not one character in this cast of self-pitying whiners exists that could even remotely be called real. Despite the presence of the likes of Alan Alda and Nigel Hawthorne (*The Madness of King George*), this still plays like a bad soap opera. The number of tears shed in this would-be comedy are only outnumbered by the yawns from the audience. **★**

**MERCURY RISING** Bruce Willis (*The Sixth Element*) plays Art Jeffries, a bitter FBI agent (what a stretch) who takes it upon himself to protect an autistic boy (Miko Hughes) who has accidentally solved an encrypted code planted by a top secret government agency. Alec Baldwin (*The Edge*) plays Lt. Colonel Nicholas Kudrow, head of the ultra-

hush-hush National Security Agency. Kudrow will stop at nothing short of the boy's death to ensure his agency's new code—designed to communicate with secret agents in the field—remains intact. Jeffries ignores orders from his superiors in order to help the boy, sending police and the NSA on an action-packed chase across Chicago. There's nothing original here aside from Willis, thankfully leaving his usual smarmy attitude behind. He plays it straight and for it his character is far more believable and likable. Baldwin, however, is completely over-the-top, but his antics add some menace to this formula thriller. **★★**

## VUE Ratings

●	Awful
○	Bad
○○	Poor
○○○	Good
○○○○	Very Good
○○○○○	Excellent

Todd James hosts *A Minute at the Movies*, heard daily on K-Rock. Also catch Todd on ITV News Thursdays at 5:30 p.m.

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Presented in Digital Theatre Sound

**HE GOT GAME**

Daily 12:15 3:35 6:30 9:30 PM

Coarse language throughout, sexual content

**OBJECT OF MY AFFECTION**

Daily 1:45 4:35 7:10 10:00 PM

Coarse language

**BLACK DOG**

Daily 10:10 PM

Presented in Digital Theatre Sound

**SPANISH PRISONER**

Daily 1:15 3:35 6:30 9:30 PM

Violent scenes, coarse language throughout

**LES MISÉRABLES**

Daily 1:25 4:30 6:30 9:30 PM

Violent scenes

**CITY OF ANGELS**

Daily 1:25 4:30 6:30 9:30 PM

Violent scenes

**SLIDING DOORS**

Daily 1:35 4:15 7:00 9:30 PM

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**QUEST FOR CAMELOT**

Daily 1:05 3:35 6:10 8:00 PM

Violent scenes

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**LES MISÉRABLES**

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Violent scenes

**THE BIG HIT**

Daily 7:45 10:15 PM Sat/Sun Mon 1:30 4:15

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**PAULIE**

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Violent scenes

**LESS MISÉRABLES**

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Violent scenes

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Violent scenes. Not suitable for young children

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Daily 1:00 3:30 6:00 8:30 PM

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**MEET THE DEEDLES**

Daily 6:30 8:30 10:00 PM

Violent scenes

**THE MAN IN THE IRON MASK**

Daily 10:30 12:30 2:30 4:30 PM

Frightening scenes

**THE MAN IN THE IRON MASK**

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Frightening scenes

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## LISTINGS



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**DEVLINS** 10507-82 Avenue, 437-7489. Every WED: Martini 101. Every SUN: Industry Night. Broadcasting all televised Oilers games.

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**GALLERY LOUNGE** Mayfield Inn, 16615-109 Avenue, 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

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# Restaurants

## ICON LEGEND

- Breakfast
- Brunch
- Lunch
- ▲ Late Night
- ◎ Patio
- Take-out
- Free Parking
- \$ Up to \$10 per\*
- \$\$ \$10-\$20 per\*
- \$\$\$ \$20-\$30 per\*
- \$\$\$\$ \$30 per & up

\*Price per person, bev. & tip included

## ALTERNATIVE

Ber-zeek (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit!

36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milkshakes, floats, homemade waffle cones, "squishies" (aka slurpees), etc.

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays.

Oly Onions (1032 Whyte Ave., 434-OLYS) Offering the only "original" Poutine with real ingredients. And the largest and best onion cake on the Ave.

Route 99 Diner (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food.

BAKERIES

Mr. Samosa (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevre, ghatia, samosas, nan, and rottie, Indian sweet maker.

Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

## BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European cafe since 1990 and still the only one.

Cafe Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine.

Cafe De Ville (10137 - 124th St., 488-9188) Located in Old Glenora, we offer a diverse & eclectic menu in a warm & inviting atmosphere. Fresh Food & a new wine/cocktail list. Beautiful patio.

Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all.

Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world.

Latitude Urban Bistro (8223-104 St., 431-0179) the first European Bistro since

Fax your FREE listing  
to 426-2889

1996 and still the only one. Radegast on tap. ☀ □ ○ \$ Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ☀ □ ○ \$

## CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ☀ □ ○ \$

Benny's Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and deli available. Check out our patio for the hot summer days. ☀ □ ○ \$ Benny's Bagels Café on Whyte (8409-112 St., 414-7779) Specialty coffees, muffins, cakes, desserts daily.

Bratwurst Café (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed. Catering. ☀ □ ○ \$

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffees, catering and weekend brunch. Fast, friendly service in a casual atmosphere.

Java World (10331 Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent desserts, salads, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large unique and traditional coffee menu. Try our Chai tea (a tea of diversity). Catering is available. Live music Thursdays, free parking at the Commercial Hotel ☀ □ ○ \$

Juliano's Restaurant and Cappuccino Bar (1121-156 St., 451-1117) Wonder food and prices. Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ☀ □ ○ \$

Katmandu Coffee Café (201, 10 McKenney Ave., 481-3560) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees.

Specialty Coffees (both hot and cold), Espresso and light lunch food items. ☀ □ ○ \$

Makpalakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffees, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts, too. ☀ □ ○ \$

Misty On Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffees, breakfest buns & bagels, home-made soups, sandwiches, bagel melts, lasagne & more! \$3.95 lunch special everyday. Smoking and non-smoking areas. ☀ □ ○ \$

Muddy Waters Cappuccino Bar (8211-11 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liquor and food specials. Catering. ☀ □ ○ \$

Remedy (8631-109 St., 433-3096) Fresh

food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Moon Studio. Sun-Thu 8-1 pm Fri-Sat 9-2 pm. Sugar Bowl (10922-88 Ave., 433-8269) The esoteric & eclectic cafe. Full espresso bar, fresh baking daily, daily hot specials, live entertainment.

## CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8727) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ☀ □ ○ \$

Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ☀ □ ○ \$

Louisiane Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ☀ □ ○ \$

## CANADIAN

Applebee's (13006-50 St., 475-6100 & 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ☀ □ ○ \$

Bab and Ernle's (9907-72 Ave., 433-3242) One of the best mom and pop operations in the city. ☀ □ ○ \$

Billiards Club (2 fl., 10505-82 Ave., 432-0353) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ☀ □ ○ \$

Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ☀ □ ○ \$

David's (8407 Argyle Rd., 468-1167)

Specializing in Alberta beef dishes on the south side of town. ☀ □ ○ \$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best home-made burgers with daily lunch specials at student-friendly prices. ☀ □ ○ \$

The Grinder (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ☀ □ ○ \$

High Level Diner (10912-88 Ave., 433-0993) Wholemeal and health-conscious—known for their tasty hummus and veggie burgers. ☀ □ ○ \$

Howlin' Wolf's (10331-82 Ave.) Featuring fantastic wraps and sandwiches, and daily lunch specials. Free parking in the Commercial Hotel's lot after 8 pm. When the lights go down, come howl at the Wolf!! ☀ □ ○ \$

Insomniac Pub (5552-Calgary Trail South, 414-1743) A new cool place for the new, cool generation. Great food, great atmosphere, awesome prices. ☀ □ ○ \$

Keegan's (8709-109 St., 439-8934) At any hour, the last word in Huevos Rancheros. ☀ □ ○ \$

Larry's Cafe (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ☀ □ ○ \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all homemade meals. Specializing in traditional English high tea and gourmet evening meals. ☀ □ ○ \$

The Raven (10338-81 Ave., 431-1193) An eclectic selection of "wood fired" food featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to sample the baked oysters. See you soon! ☀ □ ○ \$

Rosie's Bar and Grill (10460-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ☀ □ ○ \$

The Sidetrack Café (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs benedict in the morning or late-night chicken wings, The Sidetrack Café's kitchen will do it for you. ☀ □ ○ \$

Timothy's (10250-102 Ave., 3rd floor Eaton's, 493-7456) Great meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. ☀ □ ○ \$

Turtle Creek Café (8404-106 St., 433-4202) Continental-style bistro with good variety of dishes pizza, stir-fries, pasta and more. ☀ □ ○ \$

Unheard of Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ☀ □ ○ \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ☀ □ ○ \$

Zac's Place Café and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. ☀ □ ○ \$

CHINESE

Genghis Grill (10080 - Jasper Ave., 424-6187) "A Mongolian food experience". ☀ □ ○ \$

Man's Café (12520-118 Ave., 452-3572)

A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ☀ □ ○ \$

EAST INDIAN

Jewel of Kashmir (7219 - 104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an

extraordinary experience, there's only

FOOD

Friday's menu features Cream of Mushroom Soup, Cranberry Orange Glazed Chicken Breast with Herb-scented Rice and Vegetable and Chocolate Buttercream Cake.

## Take home Sunterra's gourmet goodies

### By MAUREEN MOORE

EVER GONE TO THE grocery store determined to buy the ingredients to cook a gourmet meal for yourself and/or a companion? Not only do you need the main food-stuffs, you're suddenly faced with having to purchase the appropriate spices, condiments and little things that go into attaining the right flavor, the right nuance,

that makes the meal so darn good. And then of course, there's the time factor. By the time you're finished shopping, the bill's so high, you would have been better off going out.

The solution? Sunterra Market's Friday Night Feasts. Every Friday, Sunterra offers a gourmet meal to take out for just \$9.95/person (please order by 3 p.m. Thursday) that should satisfy the most demanding taste buds. For example, this

one place, Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ☀ □ ○ \$

Spicy House (9777 - 102 Ave., Canada Place (Food Court) ☀ □ ○ \$

475-0493) Veg & non-veg curries prepared with freshest herbs, the secret to the tantalizing flavor of Indian cuisine. Samosas, koftas, pakoras, biryanis, tandooris. Catering for all occasions. ☀ □ ○ \$

THE OLD SPAGHETTI FACTORY (10220 - 103 St., 422-0088) Heaping plates of spaghetti served with their patented thick, taste sauce. ☀ □ ○ \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ☀ □ ○ \$

Zenari's on 1st (10117-101 St., 425-6151) Humble, artsy hang-out with appetizing combinations of soup, sandwiches and pasta. ☀ □ ○ \$

LA BISTRO (10117-101 St., 425-6151)

JAPANESE

CONTINENTAL TREAT (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in a warm and comfortable atmosphere. ☀ □ ○ \$

MADISON'S GRILL (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Upscale regional cuisine with a European influence. Mon-Sat 7am-10pm, Sun 11am-2pm. ☀ □ ○ \$

THE GREEK (111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ☀ □ ○ \$

YANNIS TAVERNA RESTAURANT (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ☀ □ ○ \$

SYRTAKI GREEK ISLAND RESTAURANT (111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ☀ □ ○ \$

PIZZA (10450-82 Ave., 433-1335)

FURASATO (10012-82 Ave., 433-1335)

COZY RESTAURANT featuring a choice

selection of meals from the Land of

the Rising Sun. ☀ □ ○ \$

MIKADO (10651-116 St., 425-8096) The

oldest Japanese restaurant in Edmonton for good reason. ☀ □ ○ \$

OSAKA (10511-82 Ave., 944-1388) Good

affordable sushi and other authentic

specialties on Whyte Ave. ☀ □ ○ \$

MEXICAN

JULIO'S BARBIE (10450-82 Ave., 431-0774)

Hearty dishes in a trendy neighborhood, perfect for your next fiesta. ☀ □ ○ \$

LONE STAR CAFÉ (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. ☀ □ ○ \$

PIZZA (10441-82 Ave., 433-3865)

Neatly tucked away on Whyte, offers tasty slices every time. Best

Pizza Edmonton Journal, 1996, 97;

Edmonton Journal 4-star rating. Take

advantage of their free delivery. ☀ □ ○ \$

MAMI PIZZA (8424-109 St., 433-0723)

Edmonton's famous pizza since 1985;

offers tasty home-made pizza. Dine in, free delivery 15% off. ☀ □ ○ \$

PHAROS PIZZA (10020-101 St., 433-5205)

World famous pizza since 1970. Made with fresh ingredients

and no preservatives. Try our

Popeye, it's our specialty. We also

offer small dishes for individuals.

Mon-Fri, Sat. ☀ □ ○ \$

THAI (10208-107 St., 433-2222)

The King is back! Amazing

selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ☀ □ ○ \$

KRUA WILAI THAI RESTAURANT (Sterling Pl., 9940-104 St., 424-8303)

Our cooks from Bangkok offer you the

best and most authentic Thai food in

Edmonton. Vegetarian menu available.

Mon-Fri, Sat. ☀ □ ○ \$

UKRAINIAN

BAK DANG (7808-104 St., 448-0288)

Vietnamese Noodle House. ☀ □ ○ \$

ORIENTAL NOODLE HOUSE (10718-101 St., 426-5068)

Authentic Vietnamese food in a family-oriented environment. ☀ □ ○ \$

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BAK DANG (7808-104 St., 448-0288)

Vietnamese Noodle House. ☀ □ ○ \$

ORIENTAL NOODLE HOUSE (10718-101 St., 426-5068)

Authentic Vietnamese food in a family-oriented environment. ☀ □ ○ \$

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ORIENTAL NOOD

**art galleries**

Shows openings, events, happenings

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. **DRAGON TANGO:** A Multimedia performance art installation by Amanda Scott and David Tomlinson, that integrates sculpture, music and dance. Two enormous dragon 'sound/sculptures' - an Eastern and a Western dragon that have been built entirely of objects found in Tokyo land fills; and Tamashii no Kodama - a curtain created of discarded kimonos. Each object has been selected by the artists for its potential to create sound, and for its visual impact. Performances: FRI (7 PM) May 15, SUN (4 PM) May 17.

**THE VISIONS LUNCHEON & SPRING ART SHOWCASE** The Westin Hotel, Ballroom, 488-4871. FRI 15: Five visually impaired Edmonton-area visual artists showcasing their work at the CNIB Visions Luncheon. Fundraising event for The Canadian National Institute for the Blind.

**art galleries**

**ALBERTA CRAFT COUNCIL GALLERY** 10106-124 St., 488-6611, 488-5900. **CLAY: SPIRITS FROM THE EARTH:** 17 Alberta Craft Council members, celebrate the transformation of water, clay and earth into thrown, modelled and formed works of ceramic art. Until June 13.

**ARDEN GALLERY** 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676, <http://www.compusmart.ab.ca/bozena/arden.htm>. **CARTOON EXHIBITION:** by Michael V. Tkaczyk. **ANGELO MARINO L.E.:** Sports figures, prints.

**ARTBEAT GALLERY & FRAME** Pelland Place, 8 Mission Ave., St. Albert, 459-3679. [www.artbeat.ab.ca](http://www.artbeat.ab.ca). Paintings by the Artists Borealis. Until May 16. Gallery closed May 17-26.

**ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL** Callingwood Sq., 6717-177 St, 487-6599. Paintings and sculptures by Jean Birnie.

**THE ARTISTS MARKETPLACE** Westmount shopping Centre, 111 Ave., Groat Rd., 908-0320. Artists on site every day.

**ASH STREET GALLERY** 913 Ash Street, Sherwood Park, 467-7356, **LEATHER & LACE:** Featuring works by Lily Klienke.

**BEARCLAW GALLERY** 10403-124 Street, 482-1204. New works by Maxine Noel (Ioyan Mani). Until May 21.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. **THE POOLE FOUNDATION GIFT:** Permanent Collection Exhibition. **DRAGON TANGO:** A Multimedia performance art installation by Amanda Scott and David Tomlinson, that integrates sculpture, music and dance. Two enormous dragon 'sound/sculptures' - an Eastern and a Western dragon that have been built entirely of objects found in Tokyo land fills; and Tamashii no Kodama - a curtain created of discarded kimonos. Each object has been selected by the artists for its potential to create sound, and for its visual impact. Performances: FRI (7 PM) May 15; SUN (4 PM) May 17.

**DISTURBING ABSTRACTION: CHRISTIAN ECKART:** The first retrospective exhibition of abstract painter Christian Eckart. A selection of Eckart's icon-like constructed paintings (where he combines gold with industrial materials - Formica, steel and aluminum) he addresses issues of beauty, sublimity, and spiritual, and looks at the legacy of abstract expressionism. Until May 31.

**ELECTRUM DESIGN STUDIO & GALLERY** 12419 Stony Plain Road, 482-1402. **FACES OF WHIMSEY IN REALITY:** Ceramics by Helen Cooke. Until May 31.



**THE FRINGE GALLERY** BSMT, 10516 Whyte Ave., 432-0240. **FIREWORKS 1998:** Figurative fired clay group show, Sidsel Naess Bradley, Neil Fierle, Peggy Gahn, Dawn McLean, John McGie, Rita McGie, Carol Selfridge, Richard Selfridge, Christine Wallenius. Until May 30.

**FRONT GALLERY** 12312 Jasper Avenue, 488-2952. **COFFEE BREAK:** Kathy Daley, recent paintings.

**GALLERY DE JONGE** 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

**GIORDANO GALLERY** 208 Empire Bldg, 10080 Jasper Ave, 429-5066. Open 11-5 Wed and Sat or by Appointment.

**GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE** 34 Ave 66 St, 484-8811, ext. 6475. **RECENT STUDENT WORK:** Art at Suttonart. Until June 15.

**HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. **PUNCH:** A video installation by Michael Longford & Dallas Seitz. Until May 30.

**IML GALLERY** 10624-82 Ave, 433-6834. New selection of water colors by Edmonton painter Carol Hama Chang.

**INDIGO PRINT AND PAPERWORKS** 12214 Jasper Ave., 452-2208. **EC-CENTRICITIES:** Works with paper by Carolynne Poon. Until May 30.

**KAMENA GALLERY I** 7510-82 Ave, 944-9497. New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

**KAMENA GALLERY II** 9939-170 St., 413-8362. **GROUP OF SEVERAL:** The Spring Show. Until May 30.

**LATITUDE 53** 10137-104 St., 423-5353. **LIGHT A MATCH:** Six Alberta artists address issues of consumerism, social equality and personal identity—a celebration of working class culture and protest. Until May 30.

**MCMULLEN GALLERY** U of A Hospital, 8440-112 St., 492-4211. **ART FROM ALBERTA HOUSE, LONDON:** Alberta's visual arts scene during the 1960s and 70s. Until Sept. 2.

**MISERICORDIA HEALTH CENTRE** 16940-87 Ave, 484-8811, ext 6475. **NW Corridor, Main Floor:** **RECENT WORK:** Richard Rogers. Until June 24. **Dayward Corridor:** A PAINTER'S TRAVELOGUE II: Rosalyn Mandryk. Until June 29. Garden Court Cafeteria: **RECENT STUDENT WORK:** Until June 25.

**MULTICULTURAL HERITAGE CENTRE**, 5411-51 St, Stony Plain, 963-2777. **Generations Gallery:** Wilfred Kozub, mixed media floor cloths, sculptures. Until May 25. **Gallery Restaurant:** Memorial Comp. High School, student work. Until May 25.

**ORIGINAL ART GALLERY** 22 Sir Winston Churchill Ave., 460-4324. **HATS OFF TO MOM:** All member show, St. Albert Painters' Guild.

**PLANET INC CYBER CAFE** 201, 10442-82 Ave, 433-9730, <http://www.compusmart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczyk.

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **HIGH ENERGY:** Works by high school students from Bellerose, Paul Kane, St. Marguerite D'Youville and St. Albert High. Until May 30.

**ROWLES AND COMPANY LTD.** Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. New works in acrylic by Elaine Tweedy, in pastel by Audrey Pfannmuller, in glass by Susan Gottselig, James Norton and Darren Petersen. Original soapstone carvings by Inuit artists. **OXFORD TOWER**, 10235-101 St. Acrylics by John Freeman.

**WESTIN HOTEL** The Pra Jera, 10135-100 St. Pastel paintings by Audrey Pfannmuller. The **HOTEL MCDONALD**, The Harvest Room: Acrylic on canvas by Steve R. Mitts.

**SCOTT PLACE** Lobby, Edmonton. Over 40 works by Dorothy Forbes. Local landscapes, skylines and florals, water colors, pastels and oils. Until June 13.

**listings**

**SCOTT GALLERY** 10411-124 St., 488-3619. **RECENT WORKS:** Featuring garden, forest and still life paintings by Nancy Day. Until May 19.

**SNAP PRINT GALLERY** 10137-104, back of Latitude 53, 423-1492. **FIT TO PRINT:** An Exhibition by the F.O.P. Artist Collective! Until May 30.

**SOCIETE FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. Francophone artists and artisans works.

**SPECIAL-T GALLERY** 284 Saddleback Rd., 437-1192. Presented by Special-T-Gallery and The Society of Artists: **AWAKENING SOULS TO ART:** A juried exhibition and sale of ASA members works. Until May 27.

**STRATHCONA PLACE ART GALLERY** 10831 University Ave., 433-5807. A mystery artist, display works. Until June 4.

**THE STUDIO GALLERY** 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5900. A cooperative workplace shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists: Pat Wagensveld, Helen Smith, Louise Crawford, Alandra Allenbright, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Loutas and Ruth Anderson.

**VANDERLEELIE** 10344-134 St. 452-0286. **Gallery I: LARGE LANDSCAPES:** A group exhibition featuring recent paintings by David Alexander, Gregory Hardy, Jim Davies and Brent McIntosh. **Gallery II:** Solo exhibition of still life paintings by Heidi Alther. Until May 26.

**VICTORIA CENTRE FOR ART** 10210-108 Ave, 426-3010. **10X2—A SELECTION OF CONTEMPORARY ART OF EDMONTON:** Ten artists, each showing two works of art. Until May 29.

**VISION IMAGES GALLERY** 14224 (upstairs) Stony Plain Rd., 414-0866. **MOTHERIMAGE:** Group exhibit, various media including drawing, painting, sculpture, photography, performance art, and participation events. Until May 20.

**WEST END** 12308 Jasper Ave., 488-4892. **ROBERT SAVIGNAC:** Montreal painter, sell-out exhibitions with line-ups starting at midnight the night before his openings.

**ZIEGLER HUGHES GALLERIES & SERENDIPITY FRAMING** 9860-90 Ave, 433-0388. Upstairs Gallery: New paintings by Anton Tomljanovic.

**ART GALLERY & PORTFOLIOS ONLINE** PIERRE J. PARENT. e-mail: [pparent@compusmart.ab.ca](mailto:pparent@compusmart.ab.ca); Website: <http://www.compusmart.ab.ca/parent>. Pierre Joseph Parent, photography (R)

**ART GALLERY & PORTFOLIOS ONLINE** KRISTEN ZUK <http://plaza.v-wave.com/gilan/art/kirsten.htm> Featuring sculptures by artist Kirsten Zuk.

**SURREAL & FANTASY OIL PAINTINGS ONLINE** COSMIC HORIZONS <http://www.geocities.com/Soho/Gallery/6298>. Edmonton artist uses a fresh approach in the world of Fantasy and Surrealism.

**craft shows**

**UCWLC ARTS AND CRAFTS MUSEUM** 10825-97 St, St. Josaphat's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

**live comedy**

**RED'S WEM**, 481-6420. Every FRI: Atomic Improv

**SIDETRACK CAFE** 10333-112 Street, 421-1326. Every SUN. Variety Night hosted by the Atomic Improv Co.

**YUK YUKS** WEM, 481-9926. Every TUES: Hypnotist

**displays/museums**

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1078. Aircraft

**WIRED THIS WEEK WITH KIMBERLY CARROLL**

**THURSDAY 10:30 pm**

Leigh  
Edmonton Vocal Minority  
Stawn of Generic's "Geek Lo  
he Seinfeld parties

It's live film: Pro Gord's "Danc  
Vienna" at All Saints Cathedr

**FRIDAY 10:30 pm**

WIREN'S BLAZING FEUD  
Tired, Live Pick  
Crystal Waters at KAOS

**MONDAY 10:30 pm**

THE WIRED GANG  
STILL ON VACATION  
The Models  
Paul Bromley

It's live film: Canadian  
Chorus Final Round at the Windsp

**TUESDAY 10:30 pm**

THE PERMS Live!  
Competition  
Al Waters

**WEDNESDAY 10:30 pm**

RED'S WEM  
Atomic Improv  
SIDETRACK CAFE  
Variety Night  
YUK YUKS  
Hypnotist  
WEEKNIGHTS

on display and under restoration. Civil and military aviation history.

**ALBERTA RAILWAY MUSEUM** 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

**ALBERTA SHIP MODEL SOCIETY** H.M.C.S. Nonsuch, 11440-117 Street, 455-0036. SAT 23 (12-4 pm): Annual Model Show, donation to Edmonton Food Bank.

**BRUCE PEEL SPECIAL COLLECTIONS LIBRARY** B7 Rutherford South, U of A, 492-7928. An EXQUISITE AND RATIONAL ENJOYMENT: Early travel books and Baedeker guides. Until the end of May.

**CANADA'S AVIATION HALL OF FAME** Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

**DEVONIAN BOTANIC GARDEN** 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

**EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM** McKay Ave. Sch. 10425-99 Ave., 422-1970. THE EDMONTON SCHOOLBOYS BAND (1036-1969)

**EDMONTON SPACE & SCIENCE CENTRE** 451-3344. IMAX Theatre, EVEREST, Mar. 27. Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

**JOHN WALTER MUSEUM** Kinsmen Park, 1901 House, Walterdale Hill, 496-2966. TIMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century.

**LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE** N. Legislature Grounds, pdwy, 422-3982. Visit Alberta's premier architectural attraction.

**MUSEE HERITAGE MUSEUM** St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. PLANET HOPPING: What is the Milky Way? How long does a year last on Pluto? How many stars are there in our galaxy? These questions and many others are answered in this latest exhibit. Until June 15.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. A FLORAL FANTASY: Until June 21. Annual Bedding Plant Sale, May 16, 18, 23, 24.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. Every SAT: Aboriginal videos. Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favorite galleries. 2nd fl. West: SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Now open. Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Every 1st SUN of ea.

month: Aboriginal performers. Every 3rd SUN of ea. month: Aboriginal artisans. SUN 17 (1-4 pm): Susan Marie - Dene traditional moss bags and beading. FROM MINNOWS TO MONSTERS: The fish of Alberta. Until Sept. 7. TAYLOR'S PLANES: John Benjamin Taylor (1917-1970), a trades draughtsman with the RCAF, was stationed at Blatchford Field. Between 1945 and 1946 Taylor painted approximately 118 gouache/watercolor sketches of military aircraft for his air force friends. Until Aug. 30. INVENTION ADVENTURE (LEGO): An educational exhibit celebrates the process of invention. Three discovery areas: Structures, Machines and Robotics. May 16-Aug. 30.

**REYNOLDS-ALBERTA MUSEUM** Wetaskiwin, Highway 13. 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

**SHAW CONVENTION CENTRE** Pedway Level, 979 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

**THE TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

**THE UKRAINIAN CULTURAL HERITAGE VILLAGE** 25 mins E. of Edmonton on Hwy 16, 662-3640. MON 18: Celebration of Spring. First event of the summer season. 200 costumed young dancers. Dancing (Dolomeyka), sheep shearing, historic field work in action. The Ukrainian Cultural Heritage Village opens on FRI, May 15 until Thanksgiving Day.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

## film

**EDMONTON FILM SOCIETY** Provincial Museum Auditorium, 102 Ave. & 128 Street. MON 18 (8 pm): *The Lavender Hill Mob*.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. every THU Films for the Retired & Semi-Retired, 2 PM

**PRINCESS** 10337 Whyte Ave., 462-1811. THU 14: *Ma Vie en Rose*, 14A, Subtitles. FRI 15-THU 21: *Topless Women Talk About Their Lives*, 18A, (7 pm); *Fireworks*, 18A, Violent Scenes. Subtitles (9 pm). THU 28 (7 pm): *The Big One*. Hosted by

The Parkland Institute.

## lectures/meetings

**AGRICOM NORTHLANDS PARK** 1-800-873-3451. FRI 15: *How to Survive and Thrive in Uncertain Times* by Tom Peters, part of the *Lessons in Leadership Distinguished Speaker Series*.

**ASCENDANT BOOKS** 10310-124 St., 452-5372. SAT 16 (1-4 pm): The Stage: Open discussion.

**BOYS & GIRLS CLUBS** Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

**CAFE FANCAIS** 10700-104 Ave., Grant MacEwan, City Centre Campus, Rm 7-172, 497-5600. MON 25 (5:30-6:30 pm): A place where people meet and greet en Francais.

**CHRISTIAN SCIENCE** Conference Theatre, Grant MacEwan Community College, City Centre Campus, 422-4754. SUN 24 (2:30 pm): Satisfied with who's running your life? Looking for the best? Barbara M. Fife of Vancouver, B.C., will tell about "Lives Under God's Control" in a free lecture. Everyone welcome. Child care provided.

**GAY MEN & RELATIONSHIPS** 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

**HIGHLANDS LIBRARY** 6710-118 Avenue, 496-1806. Every 3rd WED of ea. month: Edmonton FreeNet Classes, \*pre-register

**IDYLWYLDE LIBRARY** 8310-88 Avenue, \*421-1745. Every second FRI FreeNet Instruction, \*pre-register

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: ESL Discussion Group, \*pre-register

**VISUAL LISTS** 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM, How to make money on the Internet.

## literary

**ASCENDANT BOOKS** 10310-124 St., 452-5372. SAT 23 (1-4 pm): Inger Smith, discussion on *Awakening Your Light Body*.

**CHAPTERS** West Side, 9952-170 St., 487-6500. SAT 16 (1-3 pm): Reading, signing by Jim Henry, author of *The Privilege of a Lifetime*. TUE 19 (7:30-9:30 pm): Chapters Book Club discuss Barbara Kingsolver's *Pigs in Heaven*. SAT 23 (1:30-3 pm): Irene Slater, local author of *The Homespun*. SUN 24 (1-3 pm): Bonnie Marks Hall, *In Search of Finding and Loving My Multi-Dimensional Self*.

**CHAPTERS** Southpoint, 3227 Calgary Trail S., 431-9694. SAT 23 (7:30 pm): Bonnie Marks Hall's *In Search of...* WED 27 (2-3 pm): Poetry reading, Jenn Blackmore, *Counting Crows*.

**HOPE FOUNDATION** 492-1222. The May Memory Marathon, Learn a poem by heart, event on May 23.

**MAY MEMORY MARATHON** 11032-89 Ave., 492-1222. Poetry marathon, a chance for people to learn a poem by heart and to get others to sponsor them by the line, the event takes place May 23.

**MISTY ON WHYTE** 10458B-82 Ave., 433-3512. Every SUN: Open Stage

Rush tickets are discounted 50% and are available on the day of the performance only.

**HOT LINE RUSH...**

Rush tickets are discounted 50% and are available on the day of the performance only.

**Citadel: Lady Be Good.** Rush Tix available for some performances.

**Pro Coro Canada, Dances from Vienna**, May 14 8 pm at All Saints Cathedral.

**Festival Place, Richard Wood**, May 22, 7:30 pm.

**ESO, Lighter Classics Series, American Classics**, May 14, at the Winspear Centre, 8 pm.

**SPCA ALBERTA'S FAMILY RESTAURANTS**, 491-3504. ESPCA Breakfast through May. A portion of proceeds go to the Edmonton SPCA's Safehaven's Campaign.

**UKRAINIAN FOUNDATION FOR COLLEGE EDUCATION** St. Basil's Cultural Centre, 10819-71 Ave., 497-4374. THU 14: Kyiv Konnection '98, Senator Andreychuk, keynote speaker, fundraiser banquet.

**2nd biggest salute of the year**

**Join us as we celebrate**

**Judy Lawrence**

**on May 19 in The Arts Barns**

**on 10330-84 Avenue.**

**Tickets are \$15 and can be purchased by phoning**

**Fringe Theatre Adventures at 448-9000.**

**LISTINGS**

**ADVANCE TIX...**

**Studio Theatre, Devil's Disciple**, Preview May 20.

**Body Prayer: Surrender**, May 89, dance performance at The Edmonton Art Gallery, 8 pm.

**Saint Crispin's Chamber Ensemble: Music of the Masters**, Monday, May 25, 8 pm, Muttart Hall, Alberta College.

**Musica Festiva present, Jack and the Beanstalk: Retold for Narrator and Pipe Organ**, May 28, 8 pm, at West End Christian Reformed Church, 10041-149 Street.

**The Mill Creek Colliery Band present The Skirt O' The Pipes**, May 27, at 8 pm.

**TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS ARE AVAILABLE IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR. INFO: 420-1757/988-3873**

**TIX ON THE SQUARE**

**ON THE SQUARE**





# CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 3:00 PM - MONDAY BEFORE PUBLICATION.

**FREE • FREE • FREE • FREE • FREE  
ARTIST/NON PROFIT CLASSIFIEDS**

Need a volunteer? Forming an acting troupe? Want someone to go with? Place up to 20 words. **FREE**, providing the ad is non-profit. Ads of more than 20 words subject to regular service or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled, please phone or fax the Classified department.

Please, fax your ad to **426-2889**.

or drop it off at the Empire Building,

**307, 10080 Jasper Avenue, T5J 1V9**

Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

**ARTISTS TO ARTISTS**

CWA T-shirt submission. Must be a member of CWA. Deadline MON, June 1. For more info Ph: 424-0287.

The 1998 Isabel Miller Award. Must be a CWA member. Submit poetry or fiction on I am afraid of the 8 ball. For more info ph: 424-0287. Deadline Oct. 1, 1998.

Call for submissions to WOMANSTRENGTH 1999 (a multi-disciplinary event, featuring a performance series including: music, theatre, dance, film & video, prose/poetry, visual arts...). CWA invites you to explore the theme *Womanstrength*—must be a CWA member. For more info ph: 424-0287. Deadline Jan. 8, 1999.

Celebration of Women in the Arts Annual General Meeting, MON, May 25, 7pm, 2nd Fl, NSI Board Rm, 10022-103 St. Board Positions available. For more info ph: 424-0287.

ARE YOU A CARTOONIST? Artists needed for humorous advertising illustrations with literature. Send black & white submissions to Core Customer Co., Innovative Business Centre, 9797 Jasper Ave., Edmonton, AB, T5J 1N9.

POSTER CONTEST: 1998 Brain Injury Awareness week. Design a poster which depicts "How to Prevent A Brain Injury/Brain Attack" in one of the following:

\*Sports-related brain injury \*lifestyle issues (prevention of stroke, assaults, etc.) \*motor vehicles or motorcycle collision \*other (preventing brain injury/attack) 1st Prize: \$200 CASH! Deadline May 15, 1998. Ph Colleen at 471-2262, ext. 2986 (info).

Celebration of Women in the Arts Annual General Meeting, MON, May 25, 1998, 7pm, 2nd Fl, NSI Board Room, 10022-103 St. Board Positions available. Call 424-0287 for more details.

FAVA needs short entertainment acts for *Dusk to Dawn* fundraiser for May 30.

**ARTISTS TO ARTISTS**

FAME•PRIZES•T-SHIRTS: Celebration of Women in the Arts T-Shirt Design Contest. Deadline June 1. Call 424-0287 for info.

1998 Fringe Sponsorship available. Call Celebration of Women in the Arts for regulations. Deadline June 1. Call 424-0287.

Northern National Art Competition. Open to all 2-D art. For a prospectus send SASE to: Nicolet College, Art Dept. Box 518, Rhinelander WI 54501. Deadline May 31.

Call for Submission/Alberta Artists. Project No. 58/7311.

Spiritual Art Installation for St. Francis Xavier School. Call 424-0287.

9250-163 Street, Edmonton, Alberta, T5R 0A7. Medium: Painting, Relief or Sculpture for large Cafetorium. Commission: \$10,000.

Date: Applications May 30, 1998.

Details: Anu Preedy 429-2571.

The Alberta Foundation for the Arts (AFA), open to all eligible artists. Fall deadline Oct. 1. For more info and application forms call AFA at 427-9968. #032-0937

The Artists Marketplace is growing in Westmount Shopping Centre. Free display space available to artists willing to work on site. Drop by.

#02212

The Kamena Gallery II is now looking for artwork for the September show, "The Myth of Male Power". The 1st show was a smash hit, so we're planning the 2nd myth. Be brave & controversial. Call Rick #413-8362.

#02119

The WORKS FESTIVAL wants you. Submit items for Arctic Related art project. Survival tools, canned food, winter clothing, nautical, old or antique preferred. Shelly at 425-2122.

#02119

DRAW 'TIL YOU DROP Non Instructional, draw the figure for nine hours, May 31, 9 am-6 pm @ Harcourt House Annex, 10215-112 St. Co-sponsored by the Alberta Society of Artists. For info Ph. Ross at 449-4400

#02119

Need art partner to help out doing art work in studio (having a drafting table would be an asset). 424-0173

#02119

Festival Place to Host best of 1998 Strathcona County Arts Festival on MON, May 24, 1998. Any interested in the 1998 Fringe Festival and who is based in Strathcona County is invited to showcase their production at festival Place in Sherwood Park. To reserve your spot, free of charge, call Jennifer Graham at 464-2852

#02119

Singing in the Park! The Free WII PLAYERS are looking for a Small Vocal Ensemble to sing for us. If you are members to our park or our summer production Comedy of Errors. Our choral receive promo in programs distributed to our 50,000+ yearly audience! Ten performances every second night June 26-July 19. For more info call FWI@FWI.org at 425-6086.

#02119

SONGWRITING WORKSHOP May 29-31, 3rd Annual Kanakanakis Guest Ranch, with TROY & JONATHAN (with contributions from John Michael Montgomery, Neal McCoy, Alabama) and RAND IRVING (Anne Murray, Call 433-2050 or e-mail at libby@compusart.ca). #02028

LIFE DRAWING FOR ARTISTS: Non Instructional Sessions: MON 1-4 PM; WEDS 7-10 PM; TUES 7-10 PM, at Harcourt House Arts Annex, 10215-112 St. For More Info call 426-4180. #02028

Action-adventure/thriller screenwriting seminar on May 23 & 24, the Television & Film Institute for Screenwriters (TFI) present this weekend seminar to be held at the Grant MacEwan City Centre Campus. Lead by Los Angeles screenwriter-instructor Neil D. Hicks. Ph. 497-4304

#02028

ARTIST STUDIOS Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St. Info ph. 423-1492 (SNAP)

#02028

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**AUDITIONS**

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#02028

Auditions for Fringe show: 2 singers/actresses for Quilters. Call 988-4036 to schedule audition and for more info.

#02028

LifeForce is holding auditions for their Fringe production *Heart of Darkness*. We require two black males 17-30, one black female 18-35, one white male 30-55. Contact Phil at 450-9375 for information

#02028

MUSICIANS AVAILABLE

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#02028

Guitarist, into garage rock, Stooges, Stones, Iggy, Real Blues, DMZ, and like that. Skinny long hair more into band chemistry than brilliant solos. Not into Rush, Helmet, Facial Hair, Mohawks, more than 2 foot pedals or 6 drums. Would rather join a band than form one, but boy, does this rock need a rock band! Call Terry 431-0362

#02028

Female vocalist interested in joining/forming versatile band. Everything from the 40s to the 90s. Call 435-0533

#02028

Bass player available for weekly recreational jam. Able to sing back-up vocals, has own gear Mike 447-2754

#02028

Female vocalist interested in joining/forming versatile band. Everything from the 40s to the 90s. Call 435-0533

#02028

Drummer required for highly respected original pop combo. Call 440-0152.

#02028

If you are a versatile competent guitar player looking for a dream part time gig, your search is over. Back up must. In town one nights. Ph. 905-1475

#02028

Keyboardist with vocals needed for established band. If you have the talent but no equip. we will supply. Call Sean 471-5621.

#02028

Guitarist with practice space or drum machine person wanted to play with singer/bass player/ songwriter. 424-9613.

#02028

Musicians & bands (any style) wanted to perform in 200 seat venue in Downtown Edmonton 463-0761.

#02028

Need capable drummer (12+) to start punk/hardcore band with some melody. Influences: Dwarves, NOFX, Minor Threat... Call Sean 473-7716.

#02028

Bass Player required for eclectic recording project. Funk/Fusia/World influences leave message @ 419-2744.

#02028

Nylon String Guitar & Violin required for eclectic recording project, we have: drums, congas, electric guitar & flute. Leave message @ 419-2744.

#02028

Established original rock band seeks career oriented lead guitar player for recording and gigging. Call 424-0313, or e-mail jkholt@netcom.ca.

#02028

Vue Weekly Classifieds, Call 426-1996

CR 0129/ allyn-photo

**Empire Building.**

307, 10080 Jasper Avenue, T5J 1V9.

Ph: 426-1996 Fax: 426-2889

MONDAY BEFORE PUBLICATION.

**MUSICIANS WANTED**

Four-part harmony group looking for versatile percussionist with flex. schedule willing to take part in new project, also looking for bass voice or bass player. Preferably jazz or R&B influence. Nicole 451-3787.

#02028

Keyboard/Drum Programmer 4 pop/dance project, e.g. No Mercy, BKS Boys etc. Original Material. Ph: 487-9714, email: mervano@unforgettable.com. Fax: 988-0293.

#02028

Singers 4 pop/dance Group Surrender, Style: No Mercy, BKS Boys etc. Original Material. Ph: 487-9714, email: mervano@unforgettable.com. Fax: 988-0293.

#02028

Are you serious about playing in a band and putting out a CD? Singer/Songwriter/Keyboard player is looking for bass, guitar & drum players. Cindy 451-1693.

#02028

Part-time, progressive/classic rock cover band looking for a female guitarist with electric guitar and male singer/songwriter/guitarist with electric tastes (Tom Araya, Jewel, Blue Rodeo, The Odds) Currently looking for creative bass player and drummer for upcoming gigs, and studio projects. Call Paul at 469-9656.

#02028

Local rock band with gigs looking for bass player for info ph Mick 446-6627.

#02028

Serious Death Metal band seeking a bass player and guitar player. Must be experienced and have good gear. Serious inquiries only. Jay 457-4311 or Trevor at 457-3904.

#02028

Working original cover band seek bass player with vocals, some road work. Working on 2nd CD, first one in stores now. Kyler 403-636-3171.

#02028

Progressive pop-rock band seeks bassist. Studio time booked for up-coming CD. Contact 424-1913.

#02028

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MUSICIANS WANTED

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If you are a versatile competent guitar player looking for a dream part time gig, your search is over. Back up must. In town one nights. Ph. 905-1475

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EVERY SECOND TUESDAY, STARTING MAY 12, SLIDING SCALE, CALL 910-3050 Liz Massiah, MSW, RSW, Clinical Social Worker for time, location

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COUPLES TALK relationship enhancement workshop for lesbian/couple gay couples. Details on page 10.

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na0422

Servers, Bartenders, Hostesses needed for new resort opening in May. Experience an asset. Sense of humour a must. References required. Call Penny or Michel at 921-3441 Monday - Friday.

na0423

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na0999

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## VOLUNTEER

OPORTUNITY ABOUNDS at the Edmonton General. Volunteers needed for special events, companionship, entertainment... Make a difference! Contact Tamara 482-8442.

na0514

Healthy volunteers sought for medical research studies. Expenses paid. For info contact U of A 492-0617.

Studied Humanities at University? For newly-developed, status-oriented, career opportunities, join New Association For Humanities Graduates. Don't be unemployed/underemployed. Call 437-1119.

na0409-0430

Volunteer at Moonlight Bay Camp (July/Aug); Spend a week with inner city residents and help bring a smile to someone's face. Bissell Centre's summer camp. Orientation weekend on July 3 & 4. For info please call Shari at Bissell Centre, 423-2285.

na0408

STUDENT HELP, a peer counselling service at the U of A is seeking volunteers. Volunteers must be students of the U of A. Contact Laura Bishop at 492-4268.

na0514

Someone in our community needs you! Like sports, working out, listening to rock music, cycling, and going for walks?? An adult with a mental illness needs a community friend. Flexible hours (2-3 hours/week). Call Canadian Mental Health Association at 414-6300

na0514

WELCOME NEW REFUGEES. Newcomers to Canada would love to make Canadian Friends. Newcomers require friendship and support, help with conversation English and learning about Edmonton. No second language required. Call the Host Program at 424-3545.

na0507

Work in theatre! The Citadel Theatre needs volunteer clerical and reception help - training provided, lively atmosphere. Call Andrea at 426-4811, ext. 4240.

na0507

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# HEY EDDIE!

by GRASDAL

sweet 16 and never been blindfolded and whipped with a leather strap with hot wax, handcuffs, video-cameras, the Varsity football team, a bottle of gin, 4 pounds of eye make up and fishnet stockings...



## LAST LOOKS

Cool For August (pictured) got a chance to show off its stuff to an Edmonton audience thanks to an opening slot for Matchbox 20. Talk about your big chance to impress. Matchbox 20 may be best known for the song "3 a.m.," but the Orlando, Fla.-based band showed off its entire repertoire last Wednesday at the Shaw Convention Centre. To think, less than a year ago, Matchbox 20 played a gig at the Rev and the members' biggest concern was finding a place where they could score some weed. My, how success changes you...

Photo: Frank Ockenfels



## REAL LIFE

# Telepersonals®

### PRESENTS: "THIS WEEK'S TOP ADS"

#### Women seeking Men

**M**y name is Heather. I'm a hard-working, emotionally & financially stable, computer geek. I'm a 38 yr old, 5'4" tall, reddish brown hair & blue eyes. I'm a bit full-figured, but I'd like to lose weight. I enjoy movies, dancing, cooking, sporting events, & much more. I'd like to meet a gentleman to share the quiet, simpler things in life. If you're kind, gentle, romantic, & haven't ruled out having a family, give me a call. Box 3203.

**I**n a 21 yr old, mature female with a heart of gold. If you're looking for someone to be the best friend & confidante, I'm the one for you. Box 7004.

**M**y name is Heather. I'm a 30 yr old, 5'2" tall, 130 lb. female with reddish brown hair & blue eyes. I'm a bit full-figured, but I'd like to lose weight. I enjoy movies, dancing, cooking, sporting events, & much more. I'd like to meet a gentleman to share the quiet, simpler things in life. If you're kind, gentle, romantic, & haven't ruled out having a family, give me a call. Box 7070.

**I**n a 30 yr old, 5'4" tall, 123 lb. attractive, single, white female with short hair & a few tattoos. I have 4 cool kids. I enjoy music, movies, cooking, baking, horseback riding, & more. If you'd like to know more about me, give me back. Box 7041.

**M**y name is Heather. I'm a 34 yr old, 5'8" tall, full-figured, attractive, white female with brown hair & blue eyes. I like movies, dining, parties, bowling, music, camping, & much more. I'm a non-smoker & social drinker. I'm looking for a possible, long-term relationship. If you'd like to know more, give me back. Box 5222.

**T**his is Maureen. I'm an average looking, simple female. I enjoy good conversation, good friends, walks in the park, animals, romantic moments, & much more. I have a good sense of humour. I love the outdoors. Steinfield, The Far Side, & White Avenue. If any of this sounds interesting, give me back. Box 4476.

**T**his is Anne Marie. I'm a 30 yr old, 5'7" tall, 124 lb, outgoing, fun-loving female with a good sense of humour & who knows where she's going & what she wants out of life! I'm looking for a confident, tall, attractive female to start friendship that might lead to more. Leave me a message. Box 5950.

**M**ost of the time I sleep. I'm a 34 yr old, 5'8" tall, full-figured, attractive, white female with brown hair & blue eyes. I like movies, dining, parties, bowling, music, camping, & much more. I'm a non-smoker & social drinker. I'm looking for a possible, long-term relationship. If you'd like to know more, give me back. Box 4476.

**T**his is Terry. I'm a 55" tall, 110 lb. cute female with long, auburn hair & green eyes. I love jeans & boots, or dresses & heels. I like country, dancing, old rock, sports & much more. I'm a bit full-figured, but I'd like to lose weight with diet & facial mask. If you enjoy laughter & would like to start a friendship that could lead to more, leave me a message. Box 7029.

**T**his is Anne Marie. I'm a 30 yr old, 5'7" tall, 124 lb, outgoing, fun-loving female with a good sense of humour & who knows where she's going & what she wants out of life! I'm looking for a confident, tall, attractive female to start friendship that might lead to more. Take a chance. Box 5950.

**I**n a 27 yr old, attractive, non-smoking female searching for a lifetime companion & soulmate. I'm an emotionally available female, single parent, want someone to take care of my feet at the stars & walk in the rain with. If you think we might have something in common, box me back. Box 3421.

**M**y name is Brigitte. I'm an 18 yr old, 5'7" tall, 118 lb. female with hazel eyes & long, wavy, braided hair. I'm optimistic & spontaneous. I enjoy rock n roll, camping, fishing, friends, movies, & dancing. Smoking is a vice. I'd like to meet a responsible, intelligent, and interesting person to spend set amounts of time & a good sense of humour. I'm interested in meeting someone who will be funning. 33, 41, or 45 yrs old, in accordance with Chinese astrology. Box 3149.

**I**n a 40 yr old, 5'2" tall, 145 lb female with auburn hair. I'm a non-smoker & social drinker. I like to look for honesty, honesty, I'm not looking for a quickie, I'm looking for a friend who loves to have fun & laugh. I enjoy walks, music, dancing, sleeping under the stars, camping, & much more. Fun guys please respond. Box 1925.

**I**n a 30 yr old, 5'4" tall, 123 lb, attractive, single, white female with a great smile, long, dark brown, hair & brown eyes. I'm smiling. I'm looking for a 30-38 yr old, full-height proportionate, confident male who takes pride in his appearance. If you'd like to know more about me, give me back. Box 8416.

**T**his is Terri. I'm a 55" tall, 110 lb female with blonde hair & green eyes. I'm looking for a single male to grow grey to share some feelings. If you'd like to know more about me, give me back. Box 7029.

**I**n a 27 yr old, 5'4" tall, 135 lb. female with curly brown hair & green eyes. I'm looking to meet a non-smoking, social drinker around my age. If you'd like to have some fun, give me a call. Box 2956.

**I**n a 26 yr old, attractive, white female with auburn hair & brown eyes. I'm looking for a friend to go to karaoke, dancing, or a drink. If it runs into more, that's great. Box 1883.

**I**n a 28 yr old, recently separated female with shoulder length brown hair & hazel eyes. I'm a bit full-figured, but I'd like to lose weight. I'm a sincere, affectionate guy who knows how to treat a lady. If you think we might have something in common, box me back. Box 1252.

**I**n a 40 yr old, 5'8" tall, average build female with blonde hair & glasses. I'm a bit oversexed, long walks, movies, & spending quality time with that man who can win my heart over. I like the simple things in life. If you're sincere, & would like to know more, give me back. Box 4476.

#### Men seeking Women

**T**his is Matthew. I'm a 20 yr old, 6'4" tall, 180 lb, straight male with brown hair & brown eyes. I'm just looking for someone to talk to & see what's what. If you're interested, get back to me. Box 7802.

**T**his is Lawrence. I'm a 34" tall, ph sexually fit male with light, brown hair & eyes. I own a muscle car & enjoy water sports, kite sailing, fishing, & being spontaneous. I believe life should be an open book, a new chapter everyday. I'm very honest, safe, & straightforward. If you're interested, box me back. Box 1128.

**T**his is Beverly. I'm a 37" tall, 135 lbs. female with shoulder length, blonde hair & green eyes. I'm looking for a nice guy to talk to & see where it goes from there. Box 3432.

**M**y name is Judy. I'm a 19 yr old female looking for someone to come to get to know me better. If you're interested, get back to me. Box 3409.

**T**his is Bev. I'm a 37" tall, 135 lbs. female with shoulder length, blonde hair & green eyes. I'm looking for a nice guy to talk to & see where it goes from there. Box 3432.

**M**y name is Veronica. I'm a 19 yr old, 5'10" tall, female with shoulder length, blonde hair & green eyes. I'm looking for a nice guy to talk to & see where it goes from there. Box 3432.

**T**his is Tina. I'm a 55" tall female with blonde hair & brown eyes. I'm looking for a single male to grow grey to share some feelings. If you'd like to know more about me, give me back. Box 7029.

**T**his is Carol. I'm a 37 yr old, 5'4" tall, 135 lbs. female with shoulder length, blonde hair & green eyes. I'm looking for a nice guy to talk to & see where it goes from there. Box 3432.

**T**his is Linda. I'm a 37 yr old, 5'4" tall, 135 lbs. female with shoulder length, blonde hair & green eyes. I'm looking for a nice guy to talk to & see where it goes from there. Box 3432.

**T**his is Steven. I'm a 37 yr old, 6'4" tall, straight male with brown hair & blue eyes. I'm the part-time father of two young children. I enjoy country life. I'm looking for someone with similar qualities. Who's a good communicator? If that sounds like you, box me back. Box 4476.

**T**his is Tom. I'm a 32 yr old, 6'4" tall, athletic, professional male who's warm, caring, genuine, & affectionate. I'm looking for a special, slim to medium build, attractive outgoing, with a sense of humor, who's a good listener, honest, & open. If you're interested, get back to me. Box 4823.

**T**his is Matt. I'm a 44 yr old, 5'11" tall, active, laid-back, young man with dark brown hair & a mustache. I'm interested in a relationship with no head games. Box 2129.

**T**his is Correen. I'm a 32 yr old, 5'4" tall, athletic, professional female who's warm, caring, genuine, & affectionate. I'm looking for a special, slim to medium build, attractive outgoing, with a sense of humor, who's a good listener, honest, & open. If you're interested, get back to me. Box 4823.

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